

OCTOBER

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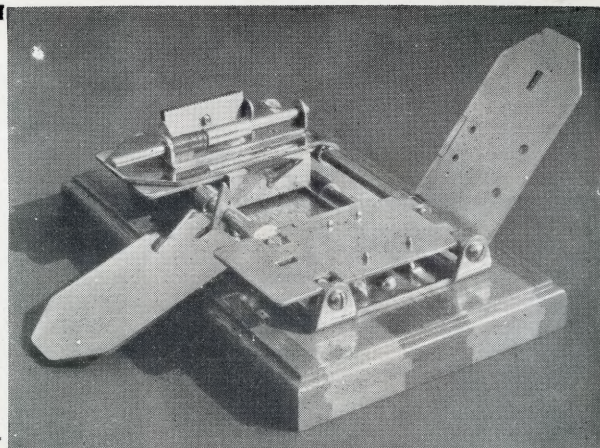
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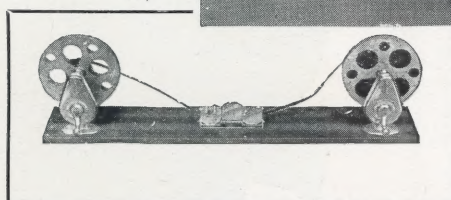


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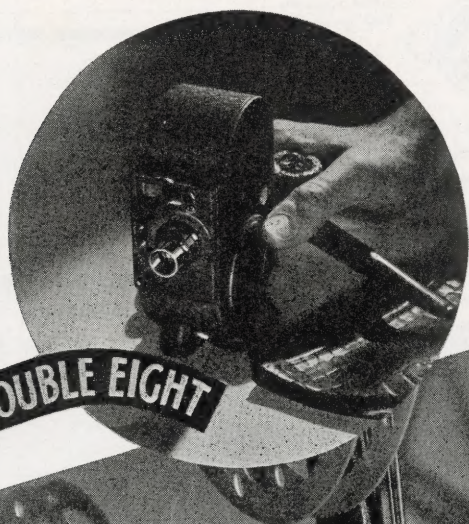
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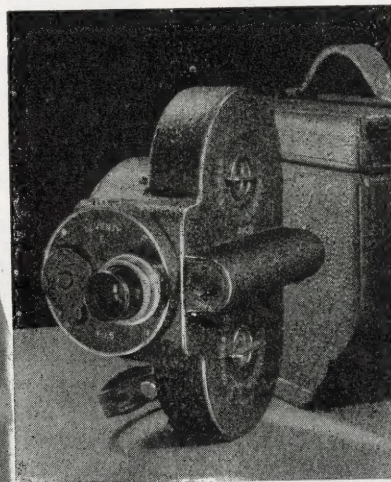
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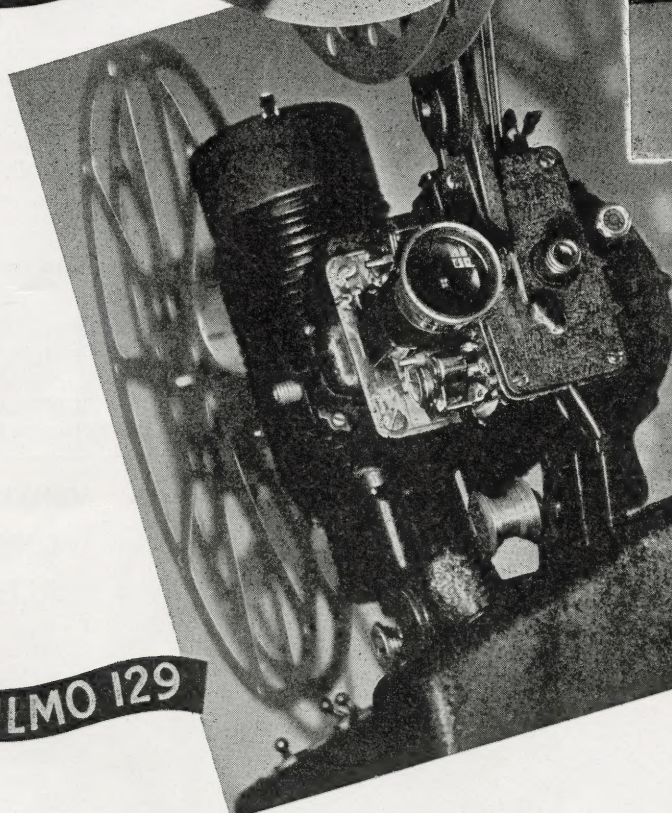
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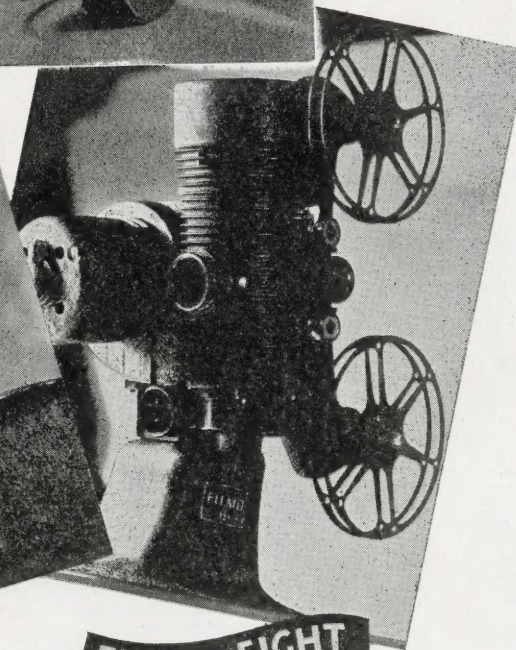
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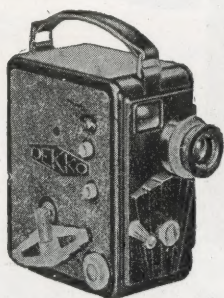
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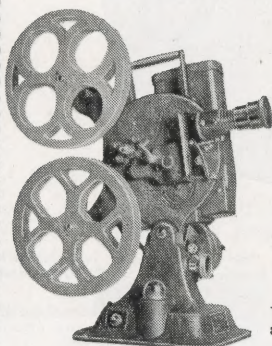
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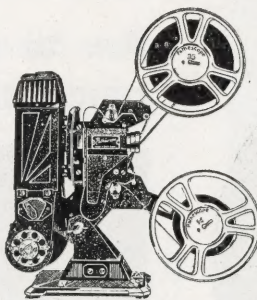
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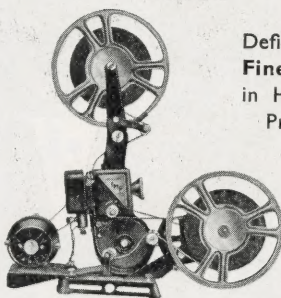
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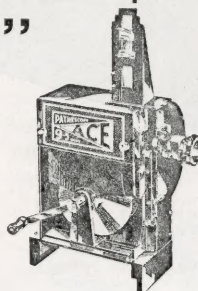
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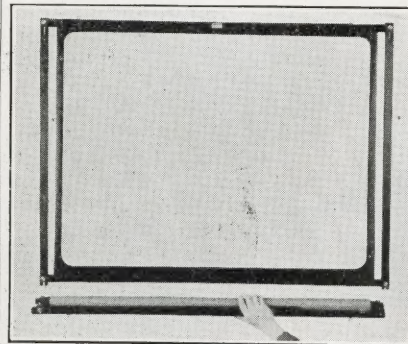
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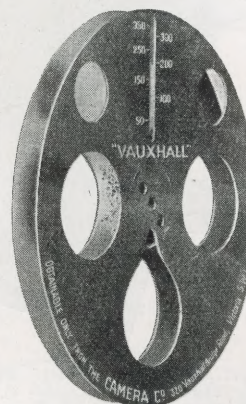
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No. 7.

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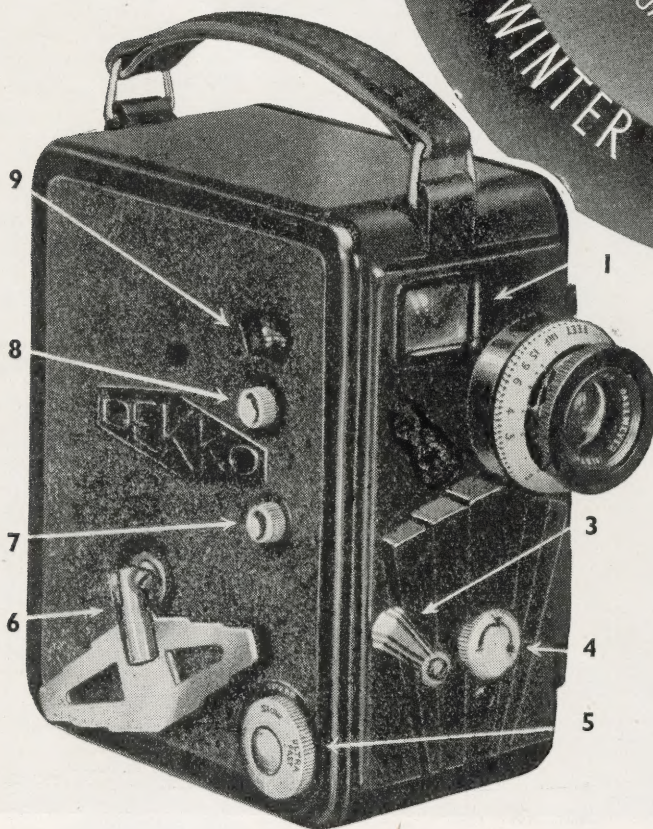
Beauty of form and movement is typified in this striking shot.

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THE EDITOR to his READERS

MOST of the cine societies will by now have started on their autumn and winter programmes. The first fine careless raptures of enthusiasm will set the wheels turning smoothly at the outset, but every club official knows that there comes a time when the machinery is in danger of getting rusty and its satisfactory working imperilled by lack of helpers. Such minor crises occur to all amateur organisations—not only to cine clubs, but in the case of the latter they sometimes tend to assume more formidable proportions. The well organised clubs weather them successfully simply because they *are* well organised.

The not inconsiderable strength of the amateur cine movement is dissipated because its activities are not co-ordinated; the experience born of their successes and failures benefits only the club concerned. Admittedly the results of those successes and failures—the films themselves—are generally available for circulation among other clubs, but the difficulty in the past has been to know what those films are and how and where they can be procured. And the hiring problem is still further complicated by uncertainty as to whether the films booked “blind” are of sufficient merit to provide a good evening’s entertainment and instruction. One inveighs bitterly against “blind” booking in the professional film world, but is inclined to forget that the same state of affairs is apparent in the amateur film movement—but only through necessity.

We are therefore very glad to see that a real attempt at removing these disabilities has been made by the Salford Cine Society, whose film, “Easy Go,” won an award in the I.A.C. Contest last year. Their hon. secretary, Mr. K. W. Kenyon, has collected details of the films of some sixty-five clubs in an informative twenty-four paged catalogue. The preface informs us that the financial risk of publishing the catalogue has been borne by the society “in order to make a practical contribution towards a closer co-operation between societies.”

The list of films is published in alphabetical order of clubs and the films themselves briefly classified as ‘society production,’ ‘documentary film’ and ‘member’s production.’ Where

a list of gramophone records is available, the fact is stated, and the size, length, number of reels and date made given. This data should be of considerable value to the harassed programme secretary responsible for projection evenings. He now knows just how many films are obtainable and where he can get them, but he is not in every case sure that the films he books are of the kind that his society want and expect.

We understand that the societies were not invited to mention any awards won by their films, so that many of those listed may have received some distinction not mentioned. It is requested, however, that awards should, in future (for the publication of supplements is being considered) be quoted. Many societies mention the fact of their films having been awarded an *Amateur Cine World* leader. This in itself is a guarantee that the film reaches a certain standard of all-round merit. Our reason for awarding these leaders for club films was not only as a recognition of merit for the satisfaction of the club concerned, but as an indication to others that the film is a worthwhile one.

Any club can produce a film of sorts and provided they are sincere in their attempt, the fact that it is not as successful as they had hoped is no disgrace: we learn by experience. But one cannot judge the quality of a film by its name alone (nor always, unhappily, by the name of the club that produces it), so that if equitable exchanges are to be made, some sort of classification is desirable. That is not to say that the less successful films should not be circulated; one can learn as much from the failures as from the successes, but there are occasions (public presentations, for instance) when less than the best is not good enough.

The catalogue, which costs 2/–, also contains a list of suggestions, modified from a number received, for a more satisfactory system of exchange. We hope those suggestions will be taken to heart, for they will do much to obviate those irritations too often attendant on film hire and exchanges.

Children at play make charming cine subjects. But catch them when they are intent on their games, unaware of the camera.



FILM PRODUCTION FOR AMATEURS

BY embarking upon cutting we reach a supremely important stage in film-making, ranking equally with the work of the scenarist and the director, only there are more pitfalls surrounding the cutting bench than elsewhere. So far, we have learnt how to rack up a picture, arranging it, as far as possible, in narrative order, and we were helped in this by the important system we devised, which subdivided cutting into two distinct categories—mental and physical. However, before we are ready to deal with a specific production, we must study the principles of cutting, and learn to distinguish between automatic assembling and creativeness.

VII. PRINCIPLES OF CUTTING

Previous articles in this very popular series by the well-known editor of the Gaumont-British Magazine, the weekly interest film that is a model of its kind, have dealt with Film Fundamentals, Production of the Script, The Camera, The Director, Production and Prelude to Cutting. A test paper is given at the end of each article and the answers are published in the succeeding issue.

By ANDREW BUCHANAN

A Law Unto Himself

One hears a great deal about cutters, and the mysterious methods they employ when transforming failures into successes, or creating rhythm where no rhythm previously existed. And we have come to assume, to some extent, rightly, that the cutter is a law unto himself, possessed of magical powers which few can hope to possess. Actually, the magic surrounds him, for the medium in which he works can, in expert hands, take on the appearance of magic, but his chief qualification needs to be a highly developed sense of observation, plus an ability to see narratives in terms of moving images.

In practice, his powers of creativeness are not usually given full scope, for he works from scripts which have been shot, word for word, by the director. On the other hand, the student has the opportunity of practising creative cutting, for he shot his script freely, knowing he would be completing the production. Consequently

he knew just where his cutting would be able to strengthen the narrative.

Before proceeding further, I must remove a prevalent belief that good cutting is exemplified by a series of extremely brief shots, sometimes but a few frames in length, which flash on the screen like lightning, leaving the audience completely bewildered. There is definitely a place for impressionistic cutting, but only in that place should it appear, whereas the one essential point to bear in mind is that your audience should be entirely unconscious of your cutting, just as it should be unconscious of your camerawork.

The Perfectly Cut Picture

The perfectly cut picture flows smoothly from shot to shot—and nobody is conscious of the changing strips. A correctly assembled sequence may consist of thirty separate strips, but, to the audience, only one strip of film is being projected, and the fact that they are looking at intermingled long shots, close-ups, and medium shots, in quick succession, never dawns upon them, for they merely see a story in which the characters are either a long way off, or very near, but they haven't any idea of the number of strips necessary to build up that sequence.

Certain well constructed pictures made by our foremost documentalists and some of the Soviet directors, which contain sequences built out of very short shots, do not distract the audience from the narrative, for they are so skilfully incorporated that they are part and parcel of the whole film. And yet immediately the inexperienced, though ambitious, cutter attempts to show his skill by joining up a string of pictorial flashes without a perfectly good reason for doing so, he exposes his inefficiency and ruins his picture.

A Simple Definition

Therefore, let us begin by deciding to create a smooth picture that will hold an audience by reason of that smoothness, which shall not be disturbed by "clever" cutting. Remember that the most inspired touches are always immediately seen and understood by unsophisticated people, and that most of the Soviet productions, which are called "advanced" over here, were made primarily, for peasants throughout Russia.

The effectiveness of this pleasing little study lies in its simplicity. Interest is focussed entirely on the children.



The most simple definition of cutting is "a manipulation of film strips, so that, together, they shall tell a story, or reveal a cameo of intelligent action," whereas separately, or in the wrong order, they would be meaningless. The full significance of this art can be easily exemplified by juggling with, say, three strips. On one there is the horror-stricken face of a man staring at something; on another, a snarling lion is about to pounce, whilst on the third, a little caterpillar is crawling along a cabbage leaf.

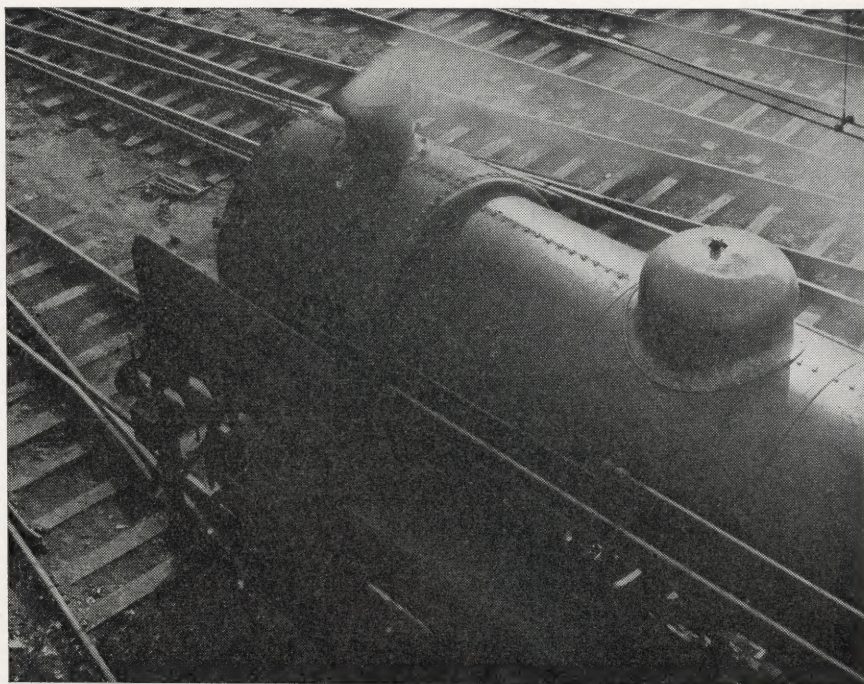
Merely by changing the order of these, the man can be made to stare at the lion, so that his horror is justifiable, or he can be made ridiculous by preceding the shot of the little caterpillar, which appears to have filled him with terror; or the lion can begin the sequence, followed by the caterpillar, and lastly the man, which would create the idea that the lion is preparing for a battle with the caterpillar, in front of the terrified man. By merely cutting the shots of the lion and caterpillar into, say, four equal lengths, and intercutting them, and then cutting the shot of the man in half, and inserting his image twice, between, say, the fifth and ninth shots, a terrific battle will appear to be imminent.

That reveals how action can be created out of separate strips and shows the great care that is necessary to arrange strips in their correct order. Even in a simple domestic film consisting of countless shots, taken at random, of the family at the seaside, amazing results can be created by incorrect assembling. For instance, Father might have been cycling harmlessly along the sands, when three shots were taken of him. On another day, the baby might have been shot as it sat alone on the sands. By intercutting the baby with Father cycling, he immediately appears to be riding callously towards the child, intent on running it over.

A Dangerous Plaything

Cutting, therefore, lends itself to the *misrepresentation of actual events*, and in this respect is somewhat similar to literary advertisements, containing excerpts from reviewers' statements, which take on entirely different meanings when isolated from the original sentences in which they appeared. I dwell on this point at length, to impress the student with the fact that he is about to practise what can easily become a dangerous plaything, unless he knows exactly what he is about.

On the other hand, the ease with which strips can create entirely new meanings is one of the major reasons why film construction, unlike any other dramatic medium, can be moulded and shaped so imaginatively that sequences can be built up and transformed in an amazing manner. Remember, when you are taking an inch off this strip, or adding half a foot to that one, that the sensitive fingers of the sculptor are working in rather a



A library of 'incidental' shots, taken anywhere and at any time, will prove very useful, says the author. Here is a type of incidental shot for which a place can usually be found.

similar way, for the smallest chip from a marble nostril or eyebrow may transform a failure into a speaking likeness.

Now although that is the basis of cutting, the art must be sub-divided into a few important categories before the student is qualified to begin. Firstly, there is associative cutting, enabling the action of a story to be pictorially changed from one location to another, without interrupting the flow of narrating images. For instance, if one wishes to transport a scene from the country into a city, it might be effectively done by filling the screen with plodding hoofs of cattle, and the heavy boots of farm workers, and follow that with a shot of a city pavement, filled with the hurrying feet of city workers.

Association of Ideas

The associating of ideas depends entirely upon the powers of observation of the director. If he wishes to contrast two vastly different stations in life he might show an elegantly manicured hand picking chocolates from an expensive-looking box, and intercut it with a clumsy, worn hand picking potatoes out of a basket. Another example could be a hand scrubbing a floor with a to and fro movement, intercut with one elegant hand polishing the nails of the other, also with a to and fro movement. A greedy man at dinner, shovelling food into his mouth as fast as he can, offers a fine chance to intercut him with a stoker on a locomotive, shovelling coal into the fire.

In Alfred Hitchcock's "39 Steps," there was a brilliant little example of dramatic contrast, when a locomotive rushed out of a tunnel, whistling furiously, and the scene quickly changed to a close-up of a woman shrieking—sound and picture carrying through the contrasting images without a break.

And then there is what can best be described as creative cutting, in which incidental shots are introduced to symbolise the character of a subject, or to strengthen a situation. For instance, effect can be heightened when dealing with the full sails on a yacht, if such scenes are

(Continued on next page)

The PRINCIPLES

divided by a shot of a bird in flight against the sky, creating a mental link, as both yacht and bird pierce the summer breeze.

An approaching storm that is going to have some dramatic effect upon the characters in a narrative can be created by isolated shots which have no fundamental connection with those people. A bent tree being blown sideways in the wind—newspaper fluttering along gutters—cattle grouped under trees—washing being blown off the line—angry sea waves—running feet—grass bent low—these shots, shown in succession, vividly portray



a gathering storm, and can be shot quite independently of the major film.

Therefore, it is most advisable for the student to bear in mind the possibility of improving his sequences (a) by connecting his various locations with ingenious associative shots, (b) by the introduction of symbolic shots, and (c) by introducing little touches of humour and acute observation by intercutting, now and then, contrasting shots. But he must always be ready, and willing, to sacrifice such methods if they prove, in the slightest degree, a distraction from his narrative.

Cutting on Action

In documentary and general non-fictional production, such contrasting and associative ideas find an easier place than in fictional films, the latter being more closely related to reality, from the point of view of human action, but no hard and fast rules can be laid down. It is purely up to the student to be ever ready to include such touches, but to be equally ready to refrain from introducing them at the wrong moment.

But whichever branch of cutting one is engaged upon, the utmost care is needed to see that action fits exactly at the end of one shot, and the beginning of another. A

long shot of a man reading a book, which he holds *with both hands*, should not be joined on to a close-up of him, in which he is resting one hand on his head. This seems an obvious point, and yet countless examples of such careless assembling do occur, both on amateur and professional screens.

The other important thing to remember is that short shots should contain mainly close-ups, for the briefer the period in which an image is on the screen, the larger it should be, to enable the eye to recognise it more speedily than it could a distant object.

Lastly, I have a suggestion to make which I strongly advise the amateur director to carry out, for it will prove of inestimable value throughout his film-making career. The first necessity is a slate or card, upon which he writes the words, *Incidental Shot*, and the second requirement is a little book, marked *Incidental Shots*. These he always carries with him, and whenever he sees incidents which might prove of value in the future, he shoots them, preceding each shot with a close-up of the card. He lists these shots numerically in the book, and thus forms an unique library, quite distinct from any production he may be engaged on.

For Bridging Awkward Gaps

This collection can include almost anything that strikes the observant eye, from a pig fast asleep, to a string of geese crossing the road, or a cow or goat turning round its head, inquisitively. Or the following might prove to be worth their length in gold: a crowd watching aeroplanes; someone who has fallen over; a car crash; a fat man sunbathing; particularly beautiful blossom or foliage; a tall crane at work; street hawkers, etc., etc.

I have found such isolated scenes of great value when assembling sequences which, for some reason or another, have contained bad jumps, and I have also found they can turn drab situations into very funny ones. For instance, a man is proposing to a girl who is sitting on a stile. The long shot does not match the close up, through careless shooting, but by cutting in a shot of a goat looking round, presumably at the couple, or a cow staring, the gap is not only filled, but vastly strengthened.

Do Not 'Force' the Cutting

Imagine how odd shots of beautiful foliage would help in the production of the specimen scenario we have been dealing with. If the weather had been bad when the opening scenes were shot, we should have looked in the "incidental" library and found some foliage shots, and used them for Scenes 1 and 2. Similarly, a laugh would be a certainty if, in addition to Scene 34, which shows the village policeman fast asleep, one inserted a quick shot of an enormous pig snoring in a neighbouring field.

Another useful shot for the 'incidental' library (see this page). But note that contrasting shots of this kind usually need to be close ones.

of CUTTING

And so I conclude this analysis of cutting by urging the amateur director to approach the whole subject in as simple a way as possible, making no attempt to *force* the film strips to do more than tell a narrative clearly and smoothly. Simultaneously, he should develop his sense of *associative and contrasting* cutting by sitting quietly in a chair and writing down all the objects he can visualise which bear pictorial resemblance, one to the other, whether they be smoking chimneys linked to old men smoking pipes, someone playing a barrel organ joined to someone else winding up an old car—windmills and aeroplane propellers—sawing wood and playing cellos. However remote from each other such examples may be, list them down, for they will help to develop your ability to observe and capture dramatic and comedy contrasts.

This, plus a faculty for linking sequences with little



This ingeniously designed vehicle won first prize for the Bognor Regis F.S. in the Bognor Regis Carnival recently.

shots of walking feet, telephone dials, clinking glasses, etc., will enable the film producer to evolve from a cutter who was wise enough to begin in simple fashion with simple strips, into an imaginative builder of moving pictures. And please do not forget the secret of keeping a library of incidental shots.

TEST PAPER

FOR THE AMATEUR EDITOR

1. Suggest six separate strips that will clearly portray a man about to step on to a liner to travel to South Africa, and plant the fact that he is overwrought.

2. Devise two pictorial links—the first to change a scene in which two people are playing golf into a scene depicting the same two people having dinner in a restaurant; the second, to link a scene showing a man entering an aeroplane, to a scene showing him alighting from it in France, the link to account for the journey.

3. Devise parallel contrasting shots with the following:—(a) Hands typing; (b) Man yawning; (c) A road drill at work; (d) The feet of a sprinter, running; (e) The revolving sails of a windmill.

4. List down ten strips that will tell the story of how a man jumped off a bridge and saved a drowning child.

ANSWERS TO TEST PAPER No. SIX

1. The best order in which to arrange the five strips would be as follows:—

2. C.U. Thief hiding beneath counter of the General Stores.

1. L.S. Policeman walking round interior of stores searching for thief.

4. C.U. Half of the C.U. of the thief crouching low.

5. M.S. Policeman approaching counter. Thief visible to audience, but not to policeman.

4. C.U. Second half of close-up of thief beneath counter.

3. C.U. Policeman's head looking to and fro, just above counter.

* * *

2. The five shots of the cigarette packing machine were in quite the wrong order, but the major error was that no establishing long

shot was included, so that, even when the shots are correct, as below, an audience can have no idea of what the whole plant looks like. A long shot or a descriptive medium shot should always be included:—

4. C.U. Tobacco falling down and being inserted into circular paper.

5. C.U. Steel fingers dividing cigarettes into tens.

2. C.U. Conveyor carrying endless strips of cartons forward.

3. C.U. Knife automatically cutting up each carton.

1. C.U. Completed packets falling out of plant in rapid succession.

To obtain the best effect from such an industrial process, one should overshoot the basic shot which shows the continuous supply of tobacco feeding the plant, so that it may be intercut at regular intervals through the sequence, thus reminding the audience that the advanced stages in the cigarette making and packing are dependent upon the steady supply of tobacco, which was seen in the first shot.

* * *

3. Ten shots to illustrate a man missing his train at a country station:—

1. L.S. Man running down country road.

NEXT MONTH: Fictional or Non-Fictional Films?

Mr. Buchanan discusses avenues of approach for the movie-maker uncertain as to what type of film to embark on, and gives a formula for making fictional pictures without the aid of a studio and its attendant expenses.

2. L.S. Train rushing through country.
3. M.S. Signal near station is lowered.
4. M.S. Man running — station in 'background.
5. L.S. From station platform. Train approaches and slows down.
6. M.S. Taken from bridge running over station platforms. Man runs into picture, leaps up first stair, falls over, drops his attache case, and the contents fall out.
7. M.S. From end of platform. Train steaming in station, and halted.
8. C.U. Man feverishly picking up contents of his case, and rushing up stairs again.
9. C.U. Guard waving his flag as train starts.
10. L.S. From end of platform, showing back of the train steaming out. Man rushes on to platform too late.

* * *

4. A collision between two cars in six shots: two long shots, two medium shots and two close-ups.

1. L.S. Car at high speed, moving along road from left to right.
2. M.S. Second car at high speed, moving along road from right to left.
3. M.S. First car—flying past camera (left to right).
4. L.S. Second car at high speed travelling from right to left.
5. C.U. First car drives into picture.
6. C.U. Second car drives in from opposite direction and they crash.

Note the alternate order of L.S. and M.S. as the cars drive nearer to each other.

Dramatic effect is more easily created with contrasting shots following each other.



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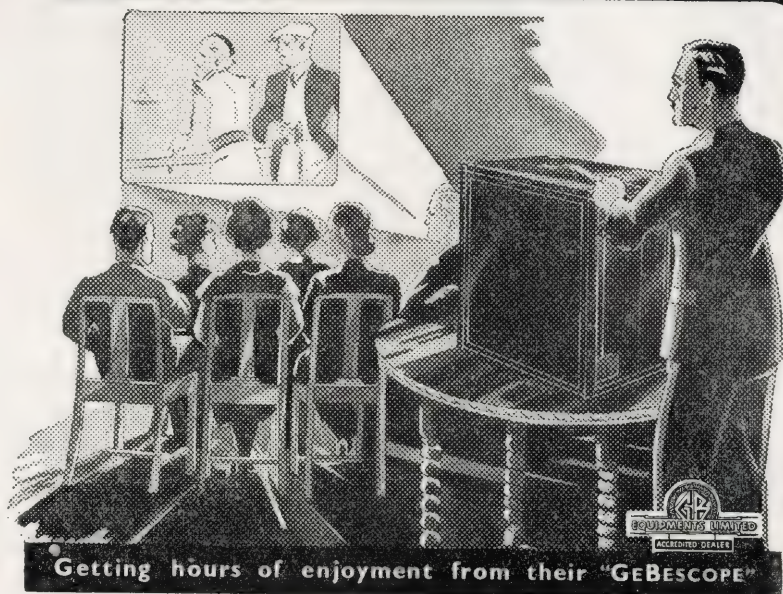
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Perfect PROJECTION

depends on many factors: the mental attitude of the audience, elimination of unwanted light from the screen and room, the right kind of screen surface, the right power of light, size and position of screen, focus and general projection technique.

By

GEORGE H. SEWELL

THE statement that projection can make or mar a film is so trite that it is accepted unthinkingly, so unthinkingly that an uncomfortably large proportion of all films are, in fact, marred by bad projection. Let us examine the necessities for obtaining the finest kind of projection which will show up our films to their best advantage.

The main points to be observed are (a) the mental attitude of the audience, (b) the elimination of unwanted light from the screen and room, (c) the right kind of screen surface, (d) the right power of light, (e) the size and position of the screen, (f) focus and general projection technique. We will deal with them in turn.

I do not propose to say too much about point (a); the most important thing in keeping the audience 'sweet,' much more important than "effects" or music, is that the audience itself should not have to wait either before or during the show, and that the show should run without hitches. The chairs should be in position in correct relationship to the screen, the projector should be focussed, the films should not need rewinding, they should be in proper order, and the projectionist and his assistants should not be running round the room all the time doing the necessary jobs connected with the giving of the show. These rules apply to the humblest show given at home, even in the bosom of the family. It is easier and better to set up in the dining room or some other room, and then, when everything is ready, to call in your audience and go right ahead as soon as they are comfortably settled. Their anticipation is immediately satisfied, before they have been given an opportunity to become antagonistically critical. Try it with your next show.

Point (b) is important, and is sometimes the cause of quite a bit of delay in setting up. I refer to the elimination of unwanted light. Do not be persuaded, if you can avoid it, to give a show when it is light outside, if you are

unable to darken the room properly. Apart from the fact that the picture-goer is trained to see pictures in properly darkened surroundings and will be subconsciously irritated if they do not exist, the presence of extraneous light can do much to mar the quality of the picture on

the screen. The surface on to which you project is very light in colour, yet it is required to register blacks in the minds of your audience. It can only do so if there is complete or almost complete absence of light in the shadow portions of the projected picture. Extraneous light makes this impossible and the picture becomes gray and flat.

There are other sources of extraneous light besides unwanted daylight. In the winter time a fire may throw out gleams and flickers which can be all the more disconcerting because they are discontinuous. Such a light is not easy to mask off, but in addition to the folding screen or other means which is used to prevent direct rays reaching the screen, something should be interposed between this light source and the ceiling, as much light

can be reflected downwards from the light ceiling on to the projection surface.

The projector itself can be an offender. Some of them, particularly those with high-power lamps which also generate much heat, are not too well light-trapped at the top of the lamp house, with the result that strong rays shoot upwards towards the ceiling and are reflected downwards again on to the picture area.

While on this subject of light leakage from the lamp-house, let us also consider those members of the audience who sit behind the projector, and also the projectionist himself. A powerful gleam of light shining direct from the lamp-house, or reflected back from some polished surface on the

(Continued on next page)



Filtering enhances the 'atmospheric' values of this shot.

Perfect Projection

(Continued from previous page)

projector into the eyes of these 'back' members of the audience can entirely ruin the picture for them, while the distractive influence of such a light can cause real fatigue and irritation. The projectionist himself is less able to judge the quality of the picture on the screen when he has such a beam of light shining up into his face.

Effect lighting can sometimes come into this category of unwanted light, for some 'gadget fiends' become so obsessed with this adjunct to projection that they sometimes give it undue importance, use lights of much too high intensity, or let the actual lights be seen by the audience. The presence of such unduly powerful light can so depress the sensitivity of their eyes that when the effect lighting is shut off the immediately succeeding pictures are not properly observed. This may seem an exaggerated statement, but I have seen several examples of this kind of trouble.

Dimmers

It is for this reason that it is undesirable to start the projector immediately after switching off the room lights. If possible, the lights should be slowly dimmed out. Several quite efficient dimmers are available for this purpose. Failing the use of a dimmer, a wait of about half-a-minute will suffice for the audiences' eyes to become adjusted for projection conditions.

(c) The correct kind of screen surface is of real importance also. As you know, there are three surfaces available: white, bead and silver. The perfect screen surface is a matt white one, and it is the only properly dispersive surface, giving really equally good vision to observers from all angles. For this reason it is most generally suitable for use in an ordinary room of a nearly square shape, such as most of them are. The great drawback of the white screen in the eyes of some people is its low reflective properties, but, as we shall see later, this is not so serious a drawback as may be imagined.

At the other end of the scale is the silver screen, which possesses a high peak reflection and falls off rapidly.

That is to say, all those persons sitting on or near a line drawn from the projection lens to the centre of the screen will observe an extremely brilliant picture, but as they move farther and farther outward from this centre line the brilliance falls off rapidly, so that anybody sitting on a line drawn at an angle of 45 degrees from the central one will see a very dull picture, in some cases much worse than he would when viewing a white screen from the same position. This arrangement has the danger that the projectionist, who is in the most advantageous position of all, may have an unduly exalted opinion of the brilliance of the picture he is showing his audience and may wonder why some members of it adversely criticise the quality of the picture.

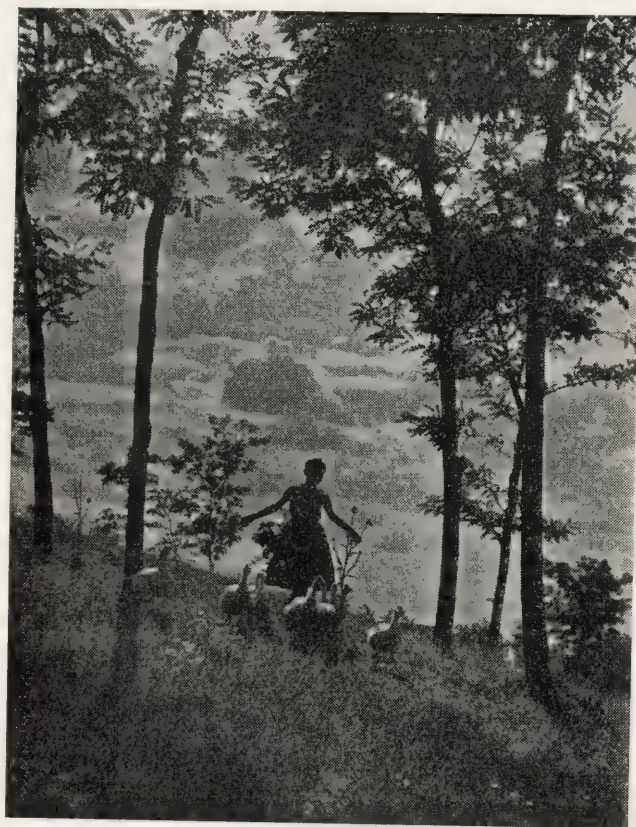
Midway between the silver screen and the white one comes the bead screen. It is much more expensive and much more delicate than either of them, but while it possesses the high peak reflection of the silver screen it does not fall off so rapidly at the sides. Nevertheless, it does fall off to a considerable degree.

Screen Materials

On the whole, the peak reflection of a silver or bead screen may be regarded as being about six times that of a white screen used in the same position and under the same conditions. It is sometimes claimed that the bead screen has a much higher peak reflection than a silver one, but photometer readings which I have made on a number of samples of both types of screen do not bear out this contention. In fact, the most highly reflective samples were contained among the silver screens.

There are also certain silver screens which claim to be non-directional and highly dispersive, but here again, while photometer tests have shown that the most dispersive silver surfaces are comparable in dispersive effect with good samples of bead surfaces, neither of them compare in this respect with white surfaces. This can readily be proved without special instruments by examining such surfaces in daylight, preferably sunlight. It will be

The semi-silhouette effect enhances the delicacy of the subject.



observed that at whatever angle the white surfaces are turned towards the incident light, the general intensity remains about the same, while there are always points at which both silver and bead screens exhibit a much higher reflection intensity.

Nevertheless, such highly reflective surfaces as silver and bead are valuable when low powered projectors are used and the audience is confined in a long narrow space between projector and screen. There is the further advantage that extraneous light coming from the side will not be reflected back into the eyes of the audience, as they might be with a white surface.

(Next month our contributor will deal with the other factors that make for perfect projection).

● *Centre of Interest*

● *Tone*

PERSPECTIVE is a very subtle matter much discussed by the still - photographer, especially when he has just achieved an unpleasant toppling - over effect in his picture of a church tower: but, so long as the fore-shortening effect of telephoto lenses is remembered, it is very unusual to experience trouble in cinematography caused by a misrepresentation of the perspective of a setting. The reason for this comparative immunity is probably the peculiar effect of realism that comes back to the audience from the motion-picture.

Concerned with perspective, but a far more important aspect of the case, is the question of *depth*. It is only too easy to get very "flat," almost disconcertingly two-dimensional, effects, especially in mid-shots taken against a rather vague background. Depth can be imparted to a picture by choosing the camera set-up so as to include decisive verticals, *receding* in such a way as to make various planes of depth stand out definitely. For example, a shot of a clump of trees will never have a flat appearance, the further-away members giving a definite depth to the composition of the picture.

Last month our contributor discussed composition in terms of the motion picture and explained why the various shots that compose a sequence must match with their neighbours. In this article he further analyses the art of composition, including the much-misused 'centre of interest' and photographic 'tone.'

By H. A. V.
BULLEID

Further, if a piece of action is to be filmed against a wall or hedge, depth is imparted by choosing a point where there is a gap in the wall, through which can be seen another wall. The scale effect makes the picture appear to have depth, the wall seen through the gap being obviously a further-away field in the picture. This fully relieves the flat effect that always results when an unrelieved flat surface is used as a background.

If no distant object can be included in the frame, depth can be imparted artificially by making the players cast heavy shadows on to the wall, and showing these bent up where the wall meets the ground, if possible. Shadows used in this way always successfully increase the appearance of depth in the picture.

Accentuating Depth

If two players (or more) appear in the shot, one should be posed nearer to the wall than the other, and the composition of the picture used to accentuate the depth by regarding the actors as definite vertical lines, receding from the camera to the plane of the wall. It is sometimes even necessary to introduce an extra character into the shot (e.g., a casual loiterer, in a street scene) in order to improve the composition, and give added depth to the picture.

Many advocates of the tracking shot maintain that these shots, during which the camera approaches or recedes from the subject, are given an authentic appearance of depth by virtue of this very movement. This is certainly correct in many cases, notably in travelling shots taken from the front of a car or from a train; but on the other hand there is so much to be lost in the way of composition by permitting indiscriminate camera movements, that any advantage that may be gained is more than offset by the disadvantages.

The next item to consider is the centre of interest in the frame. This is a subtle matter, and comes under three headings:

- (i.) Natural centre of interest, due to the composition of the shot.
- (ii.) Ditto, due to the importance of the subject.
- (iii.) Artificial centre of interest, created by the cutting.

The composition of this shot owes its effectiveness to the placing of the figure. Cover the latter up and see how dull the picture would then be.

(Continued on next page)



The eye of the audience looks at the screen as a whole, but only fully concentrates on a particular area, the proportion of whose size to the whole area of the screen depends upon the size of the screen and its distance from the viewer. Only when the screen appears very small, e.g., from the projection box in a cinema, does the eye fully cover the whole screen area the whole time.

Assuming that the average viewer fully sees about a quarter of the screen area, and that, all things being equal, he looks automatically at the centre until something occurs to shift the attention to one side, it will be realized that the centre of the screen is the ideal point at which to place the most important part of the subject, as long as the remainder of the frame *contains nothing distracting*. This is, in fact, the standard procedure; and it is a tragedy that in ordinary practice everything is frequently sacrificed in the mania for centring on the leading actor in every shot, even if this means continual panning.

Placing the Subject

In this matter, the amateur cameraman can often put the professional to shame, simply by remembering to place the important subject at the key-point of the composition of the picture, even if this comes right at the extreme side of the frame. An example of this that springs to mind is the shot of Veidt as the somnambulist creeping along a dark wall, in "The Cabinet of Dr. Caligari." Here, the entire frame consists of a heavily shaded corner of a street by night, the action being at the focal point of interest, on the extreme left hand side.

Centre of interest due to the importance of the subject (which we place second in importance) is a self-explanatory case depending in the main on any movement made, for example, by the principal actor, when, no matter to what insignificant portion of the frame he may move, the eye of the "fan" will probably follow him. This is a matter for the director to deal with as he requires.

Finally, the matter of artificially-created centre of interest. Suppose we have a long-shot of a car travelling from left to right across the frame along a road which is depicted extending from the bottom left to the top right

of the picture. Then as the car progresses so will the eye follow it, until it reaches the top right of the frame (unless, of course, the composition is so bad and the

movement so uninteresting that the eye is allowed to wander). This means that when the cut comes, the next shot to appear will do so

with the eye of the viewer still concentrated upon the top right hand corner. If, then, this second shot is so composed that its centre of interest is at the left side of the screen, the eye has to make the necessary, slight, but by no means negligible, adjustment.

Importance of Matching

It may be assumed that this adjustment takes from an eighth to a fifth of a second (two to three frames) according to the power of the two opposing centres of interest; and we now see only too well how very easy it is to lessen the briskness and force of a film by failing to match adjacent shot compositions and centres of interest correctly. Carelessness in this matter may even result in significant gestures or movements being actually missed completely, especially by the slower members of an audience.

As far as this affects the professional screen, one has to hand a small bouquet to the editors (some of them

at least) of the current type of Warner Brothers and First National Pictures. It is well worth visiting a casual 'programme' picture turned out by this company, simply to note the expert matching of shots from this aspect of continuing the positions of the centre of interest fluently through a sequence. A good recent example was *Murder in the Clouds*

directed very forthrightly by D. Ross Lederman. It must be added that this excellent editing gets negligible help from the cameramen.

The subject of tone in photography is one of such importance that a whole sequence, even perhaps a whole film, may be spoiled by a failure on the part of the cameraman to render a tone in keeping with the subject. The elements are simple enough: a sombre theme generally requires a dull, drab type of photography. A bright, brisk comedy scene is usually best rendered in bright, sparkling tones. A typical exception was given as an example last month, where it was

The Practical Cameraman

(Continued from previous page)



The lack of foreground interest in this shot is deliberate, since the arid expanse of street emphasises its bleakness.

A Real "HOME" CINEMA

A cinema such as this must be the dream of many amateurs. It was constructed on the top floor of a house at Bromley by an "Amateur Cine" reader, Mr. R. D. B. Hodges.

BUILT BY AN "AMATEUR CINE" READER

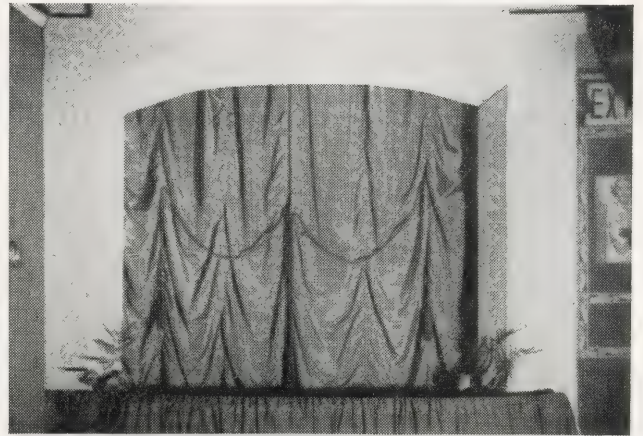
THIS home cinema, the "Chandos," has been built in the two top rooms of the house. They were originally two separate rooms, having a wall and door between them, but these have been removed, thus enabling an uninterrupted throw of twenty feet to be obtained. The rooms run the length of the house and have windows at each end.

The auditorium is made of ply wood, supported by 2 x 1 inch battens and is 7 ft. in breadth, by 3 ft. in depth, the actual proscenium arch being 5 ft. by 5 ft. 6 ins. at its highest point. There is a batten at the top and one at the bottom for coloured lighting effects, and it is proposed to place a spot light each side, in the wings, fitted with coloured gelatine for additional effects.

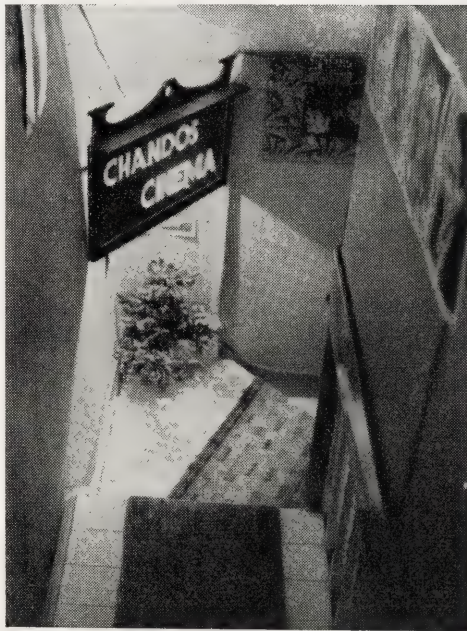
The screen is silver surfaced, stretched over a wooden frame, and is fitted across one of the windows, thus blocking out the daylight. The stage tabs are made of old gold heavy silk with apple green tassels and cords; this combination takes the coloured lights extremely well. The screen tabs are silver grey, and both sets of tabs are hand operated from the projection room. The wings and flies are leaf-green cloth. The loud speaker is placed at one side of the stage.

The proscenium arch is papered with ivory-coloured embossed ceiling paper which gives an excellent plaster effect. The scheme of decoration in the auditorium is leaf-green walls, with salmon pink ceiling, and leaf-green curtains which conceal the cupboards. The lighting consists of nine 5 watt and three 25 watt 210 volt bulbs. Owing to the limit of weight on the floor only eight people can be accommodated at any one time, although there would be ample room for twelve or more. For this reason, too, basket work chairs are used instead of tip-up seats.

The partition separating the theatre from the projection room is made of five-ply wood, well strengthened with stout battens and supports. There are two projection ports in it, one observation port, and one for lantern slides and spot light. Two electric turntables and amplifier unit supply the musical accompaniment. Directly below the projection room shelf is the switch-



Above: Proscenium of the Chandos Cinema; Left: Entrance to the cinema. It is lighted by 5 watt 210 volt lamps.



board. There are six dimmers.

To equalise the load, three separate circuits were made on the switchboard, leading in from three separate points from the ordinary house lighting. One circuit is for all stage lighting, one for the projectors, and the third for the gramophone pickups and amplifier, house lighting and projection room lighting. From these three main circuits every branch circuit and each stage colour bank has its own fuses.

Proposed improvements include the making of a small cocktail bar, and an electric automatic sign at the foot of the stairs. It is suggested also that to hide an unwanted fireplace, a small fountain with artificial flowers and coloured lights be built into the fire grate.

CINEMA SHOWS FOR WAR SUFFERERS

To the Editor, "Amateur Cine World"

Sir,—Last year I was asked to give a cinema show at one of the wards of Queen Mary's Hospital at Roehampton Lane. There are, to-day, eighteen years after the war finished, hundreds of ex-soldiers who are still suffering from wounds. Our society has given many shows for charity, but I can honestly say they have never been more enjoyed than by these gallant men.

We have now decided to open a fund to enable these men to have their own shows in the various wards. The approval of the committee of the hospital has been obtained.

In this connection our society is giving a public show of amateur films on October 17th at the Conway Hall, Red Lion Square, W.C.1. Although we have been promised full support, we are still in need of funds as the cinema outfit, together with the loan contract for films and screens, will cost more than £250. May we ask for financial support for this scheme? Any donations will be gratefully received and will, of course, be acknowledged.

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WE may conveniently begin this article by repeating what by now should be something of a truism—that the failings of the professional film may be quite as important to the learner as its technical perfections. In this context the reference is particularly apt, for the commonest of all faults is the feeble ending, and the rarest of virtues is the ending that gives any real feeling of consummation. Half-a-dozen examples—not from bad films but, on the contrary, from films generally considered outstanding—will explain the point.

The pseudo-idyllic conclusion of *The Count of Monte Cristo*, with the hero and heroine, after some twenty years or so of soul-searing adventures, cooing gaily to one another in the branches of a tree, was bathos. The last few minutes of *The Thirty-Nine Steps*, with the leading characters here again rapidly united and the main theme rounded off in the most superficial and unlikely way, were anti-climax. In the next and latest Hitchcock film, *Secret Agent*, the slow working-up of atmosphere in the body of the film only emphasised the brevity and the unsatisfying conventional nature of the ending.

Ending Must be Natural

Things to Come simply left us—in more senses than one—up in the air. That much-praised continental film, *Maskerade*, suffered from an opposite fault; it finished off with a string of climaxes, one after another, each nullifying the effect of the one before. *These Three*, reviewed on another page among the month's releases, does the same thing in a different way: it tags on a 'happy-ever-after' closing scene between Merle Oberon and Joel McCrea, whereas the whole trend of the film clearly makes the fate of the other girl, Miriam Hopkins, vastly more important—so that when she goes sadly out, the film is virtually over, and what follows is superfluous and rings false.

In most cases you will find that the error lies in a misconception of the *function* of the ending. It is treated as if it were the stopper of a bottle—something detachable, changeable, and in essence unrelated to its context, though for completeness' sake it has to be there. But it is infinitely more than that: it should grow with the utmost naturalness out of its antecedents, and should be a part of them.

The End Another "Beginning"

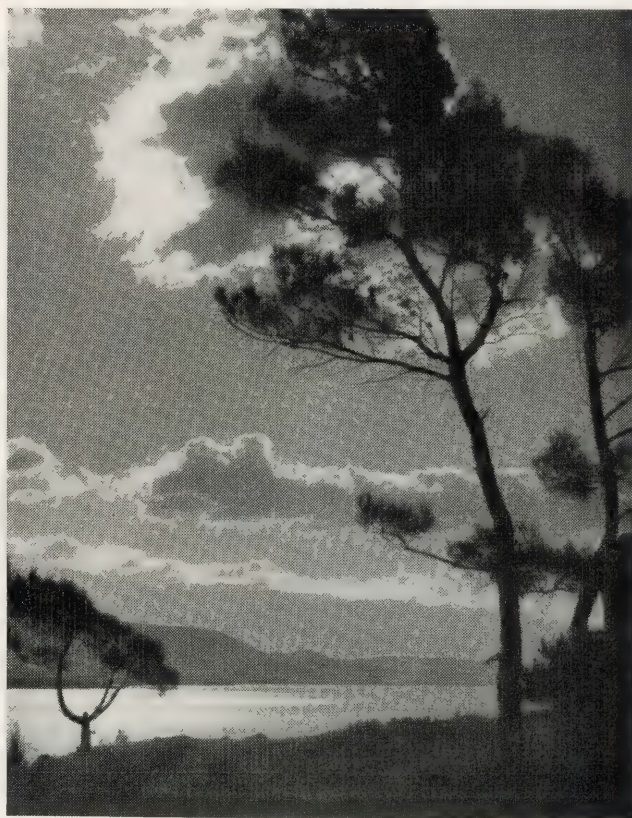
Moreover, it must do more than just call a halt—in a sense, it must be as much a beginning as an ending; for if it is true that a film's duty is to present reality, or some aspect of reality, in some novel, semi-personal light, then at the end you should be made to feel as if some new region of the imagination had been revealed to you to be explored—as if the end of the film had opened a gate in your mind, so to speak, not closed one. A very few films do make you feel like this; but most are forgotten as soon as seen, and their end is not so much a climax as a sort of blotting-out.

Previous articles in this series have dealt with Continuity, Movement and Rest, and Suggestion and Economy in Effect. They appeared in the March, April, May, June and August issues.

By A. VESSELO

This may seem to you to be rather an abstract analysis, but it is the foundation of the whole business, and demands to be understood. However, to offset it, here are one or two concrete rules. Never arrange things so that you need, for smoothness, to end up with a long rigmarole of explanation: you must establish all your points in outline beforehand, so that you can round them off or sum them up concisely and at the same time adequately at the finish. Thus in *Work Waits For You*, a silent propaganda-film made recently for the Ministry of Labour, the film shows in detail how the Government's juvenile-transference schemes are carried out; and then the points are driven home at the end quite simply by some short sub-titles urging the audience to follow the example of the boys and girls depicted. This does not mean, of course, that sub-titles are always or frequently desirable, but they are in place here.

(Continued on next page)



A fade-out on an evening scene in a scenic makes a satisfactory close.

FILM ENDINGS

(Continued from previous page)

If you are blessed with a fertile invention, and can think of several ways of making your final point, *don't put them all in*: one ending is quite enough. This was the mistake made in *Maskerade*. Another thing: if, in a story-film, you have two equally sympathetic characters, and one ends up happily, the other unhappily, it is the *unhappy* one on whom you must finally concentrate. That is where *These Three* goes wrong; and where the new film about the Irish troubles, *Ourselves Alone*, hits the mark, for the last word here is not with John Loder, who gets the girl, but with John Lodge, who does not. The principle behind this is that life in general is not given to charming and easy solutions, and that films portray life. Note that the only valid exception is the comic film: in *The Milky Way*, that masterpiece of construction, the director takes a positive joy in solving everybody's difficulties all round in the last minute.

Weak Close Inevitable

The film whose purpose is mere virtuosity, whether it is to display an actor, to show off spectacular effects, or to convince us of the director's technical abilities, is almost bound to come to grief at the close, and thus to give itself away; for, as I have explained, the ending must develop naturally out of the theme, and in such cases there is rarely any underlying theme out of which it can develop. Hitchcock's chief failing is just this: that he is apt to concern himself too much with technique and atmosphere, and they in their turn almost invariably lead him 'up the garden.' Atmosphere is an excellent thing; but theme and construction come first.

Of *Things to Come*, it might almost be said that it collapsed at the end because it had *too much* theme: the interest was too diffuse, the continuity too straggling, for the ideas to be drawn together convincingly in the conclusion. Beware, therefore, of being too general in your approach to a subject. If your theme is a large one—justice and injustice, war and peace—there is no reason why you should treat it in a vague and woolly way. The screen compels you to deal with things that can be immediately observed, so that your facts must all be brought explicitly into view. That is where the human element is useful, for it helps you to pin down your theories and relate them to a straightforward central plot.

The M-G-M film, *Fury*—another October release—

is an excellent instance of a significant general theme given strength by reference to a particular group of characters. Notice also how, by a clever turn of the plot, the obvious climax is avoided and the theme itself given additional value. When the lynchers attack the jail, there are two alternatives—their victim can either escape or be killed. While the one alternative in its bare form is hopelessly unconvincing, the other is much too harsh. So the director has taken the first climax, but instead of ending abruptly on that note has developed it further, and thus used it ingeniously to give us a fuller insight into the meaning of the mob-spirit.

Yet the difficulties involved in bringing things suitably to a close are shown, despite this, by the forced air of the ending when it does eventually come. The moralizing speech made finally by the hero in Court is conventionally couched and unpersuasive. In the circumstances, however, this is perhaps a minor weakness.

The Non-Fiction Film

Theoretically, a non-fiction film should be easier to round off than a fiction film, for it lays less claim to a specious conclusiveness; but in practice there are still certain difficulties. Not every director would do as Miss Mary Field boldly does in *Nursery Island*, namely, end quite sharply without any tail-piece at all. And indeed, although this was an extremely successful little film, one would hesitate to recommend the procedure as a common rule. But at all costs avoid the 'And so we say good-bye . . . ' style of ending, which is worse than useless: anything which is obviously no more than a stock tag is bad.

If you have built up your film according to a logical scheme, embodying a natural time-sequence or space-sequence, your problems will tend to solve themselves, and often all you will need to add will be a long-shot or so taken from some key-position, to give an idea of comprehensiveness. In a survey of a cathedral-town, you might finish up by an embracing shot of the town

(Continued on page 334)

Shots of inanimate objects, but pregnant with meaning, can often make an effective end to a film. Thus, supposing the theme of a film turned on the possession of an incriminating document. A final sequence showing a fire being made up (or, more simply, a shot as here) and the document being taken out of a drawer would leave no doubt as to the outcome.



How to Make ATTRACTIVE

TITLES *without*

Artistic Skill

By

S. W.

BOWLER

A.R.P.S.

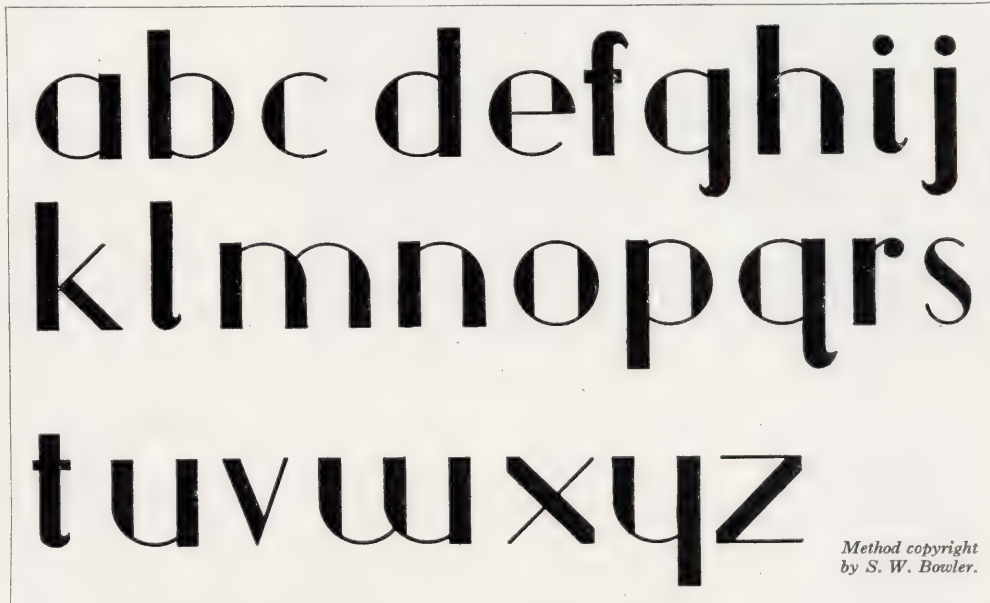
IN order to overcome the difficulty of making hand-lettered titles, with an individual personal style, the alphabet illustrated on this page was devised. It might well be described as a mechanised modern fount of type. In keeping with the modern style there are no capital letters, thus simplifying the whole thing still further.

As will be seen, most of the letters are based either on a circle or on a square of the same size as the circle. This makes the construction of the letters exceedingly easy and also helps when spacing out the letters in a word. The exceptions are:—f, i, j, l, r, s, t and v. The letters f, i, j, l, t, are

merely straight lines of thickness one quarter the diameter of the circle. The heights of f and l above the line are the same as b, d, etc.; t, however, does not go quite as high as f and l; j goes below the line to the same extent as g, p, q, etc.

The construction of the letters a, b, c, d, g, h, m, n, o, p, q, u, w and y can be seen from Figure 1, where the heavy outline indicates the letter b before being inked-in and the remaining letters are shown by dotted lines. The proportions of the letters are all given in terms of the diameter of the circle, which is the height of the main part of any letter, excluding tails, etc. From this it will be seen that merely by choosing the size of lettering suitable for the title card you wish to make, the correct proportions of the lettering can be determined from Fig. 1.

Figure 2 shows how the letter s is formed. Even this generally considered difficult letter has been brought down to the drawing of two small circles—though of



necessity there must still be a little free-hand work. It should be noted that the thick cross bar of the letter, at an angle of 45 degrees, is not quite in the centre of the two

circles, but rather above it. This is quite intentional, for were the cross-bar in the centre, it would actually appear to be slightly low; this point will occur again in connection with the general lay-out of titles.

The only 'tools' required for this method of titling can be bought at the chain stores:—a pencil, a ruler and a pair of pencil compasses. A 45 degrees set-square is an advantage, but not a necessity if perfectly square title cards or paper are purchased. Further refinements are a drawing-board and T-square, which may help to speed up the work of lay-out and lettering a little. On a sheet of rough paper the same size as your finished title-card is to be, make a rough sketch of the lay-out; if your lettering is to be an inch high, on reference to Fig. 1 you will see that five parallel horizontal lines half-an-inch apart will be required for each line of lettering. For the trial lay-out plain circles and lines will serve to indicate the spacing and room required for

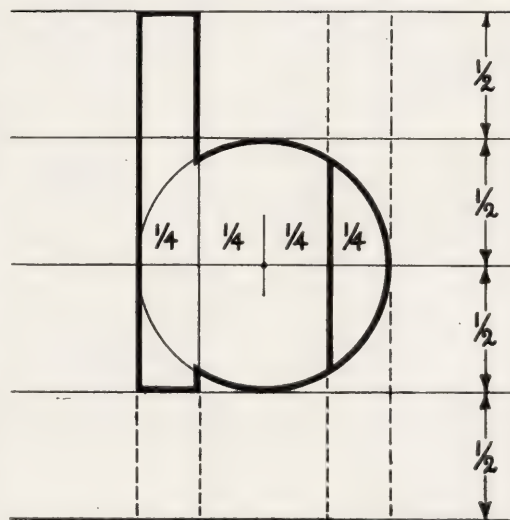


Fig. 1. From the method of constructing the b you will ascertain how the other letters are formed.

ATTRACTIVE TITLES *without*

any set of words. Having done this trial work, the title proper may be commenced, with the rough lay-out as a guide.

For those who wish to make 'direct' titles the lettering will be in black on white paper or card, and the negative from the camera may then be spliced directly into a reversal film. On the other hand, for neg./pos. titles the lettering must be in white on black paper or card. When using black lettering it is advisable to use

unfixed (non-waterproof) Indian ink or else process black. Fixed or waterproof Indian ink dries with a glossy finish which does not photograph well. The guide lines for black - on - white lettering may be ruled faintly in pencil and rubbed out when the whole of the lettering is finished and inked-in.

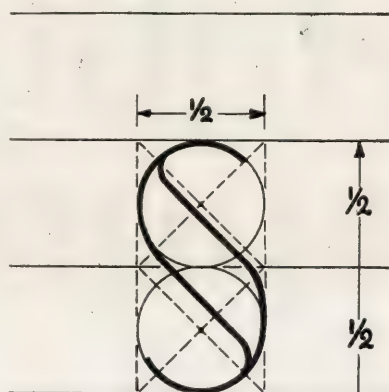


Fig. 2. 'How the letter S is formed'

White - on - black

lettering may be done either with process white or with one of the special inks supplied for titling, i.e., Speedball, etc. The guide lines in this case, and also the setting-out of the individual letters, should be done with a non-greasy dark-red crayon sharpened to a fine point.

Artistic Skill

(Continued from page 323) If the titles are then photographed with positive stock in the camera as a 'negative,' the thin dark-red guide lines will not register, as positive stock is insensitive to the red end of the spectrum. (See "Film Characteristics" issue dated June, 1936). For inking-in these titles a fairly fine ball-pointed pen may be used, but a fine camel-hair brush with a good point is much quicker when a little skill has been acquired.

It is always worth while to plan a title before the actual lettering is commenced, and that is why a trial setting-out on rough paper is advocated. This will be a safeguard against making those titles in which parts of words are missing off the side of the screen, or in which long words are broken up into two parts and are rendered less readable thereby. Try and arrange for the lettering to form a 'block' that can be spaced well within the borders of the frame. This block should be so arranged that there is roughly the same amount of clearance space at each side of the lettering as there is above it, with a slightly greater space below, for the same reason that the thick bar of the 's' is placed a little above the centre line.

For example, on a title-card 10 by 8 inches there might be a 2 inch space at each side of the block of lettering, with an inch-and-a-half above it and 2½ inches below it. In the case of a single word or one short line of lettering, this should always be placed so that the centre line of the lettering is above the centre line of the card. Unless you lift it, it will appear to be below.

OUR READERS' VIEWS

To the Editor, "Amateur Cine World"

Sir,—This high-light theory raised a miniature storm in the Heston Cine Club. As a result I have seen some tests taken by members of the club on 9.5mm. and 16mm. stock. Both tests were made with ortho-reversal film. The 16mm. test was made with an artificial high light and the 9.5mm. test was made by pointing the meter directly at the sky (lightest possible spot, not directly in the rays of the sun). In both cases the results have surpassed our highest expectations. We know from past experience that an electric cell meter can and does give you a very good indication but the high-light method seems to do both that and also give an even result that could not be obtained by any other method that we know.

Perfectly Exposed

I would say that of the two tests the results obtained with the 9.5mm. were the more interesting. Four subjects were used, ranging from a close-up to a sky shot. All are perfectly exposed and quite easy to look at without any serious contrast or flatness and for the first time in my limited experience I have seen a good cloud effect obtained on 9.5mm. ortho, which, to my mind, is almost as much as one can hope to obtain on this stock unless extensive use is made of filters.

Argue in the columns of *Amateur Cine*,

but you will not move one iota from the fact that the intelligent use of the Smethurst High-Light exposure method is as good if not better than anything yet discovered for we amateurs. Just in case . . . I do not know Mr. Smethurst and in fact his name in *Amateur Cine* is the closest I have been to him.

Heston Cine Club.

H. EDWARDS.

Sir,—I read with interest the controversial letters, Sewell v. Smethurst. I should like to say that I will never return to the old way of reading a meter!

Matlock, Derbyshire.

D. E. RICHARDS.

GOODBYE TO STILL PHOTOGRAPHY

Sir,—I have dabbled with still photography for nearly twenty years and until I purchased the August number of *Amateur Cine World* had neither knowledge of nor desire for cine work. My admission that next week I shall say goodbye to my still camera and some sixty or seventy pounds will no doubt be hailed by you as a tribute!

The article by Messrs. Smethurst and Francis was of great interest to me as I have been using a photo-electric exposure meter for still work. My results have been very uneven. I should like you to send me the

More About the Smethurst High-Light System

book "Exposing Cine Film" for which I enclose remittance.

Disley, Near Stockport

W. B. PENNY.

"AMATEUR CINE" IN THE STATES

Sir,—I have just finished reading the article entitled "Movement and Rest," by A. Vesselo, condensed in the "Photographic Digest," and want to state it is just the type of article I had been looking for for the past few months. I hereby request you send me a name of any U.S. representative that handles your magazine as I would like to get it monthly if all articles are as high a standard as "Movement and Rest."

Ridgefield, N.J.

LLOYD R. OSTNER.

[American readers should note that "Amateur Cine" can be obtained from Willoughby's, 110-114, West 32nd Street, New York, and Klein and Goodenall, 18, South Tenth Street, Philadelphia.—Editor].

We have received from Messrs. Cinepro, Ltd., of 1, New Burlington St., Regent St., London, W.1., a reprint of the article, "The Light Output of Sub-Standard Film Projectors," from "Die Photographische Industrie." It is available free.

At work on a scene from "The Story of Louis Pasteur," a significant October release.

Really Professional Films

Important films released this month include "Fury," "The Story of Louis Pasteur," "These Three" and "Modern Times."



THERE are several films of unusual interest this month, but the one most likely to capture popular attention is Charlie Chaplin's *Modern Times*, which has kept us waiting expectantly for half a decade. The title has its paradoxical aspect, for although the subject-matter, in several of its implications, is modern enough, the style is deliberately archaic—an intentional throwback to the manner of old silent comedy. It is as if, in literature, one were to set out to write a poem in mediæval English.

Not To Be Imitated

Indeed, this comparison is not so exaggerated as it may seem: even the amateur, who still works mainly in the silent field, will find that in tempo and continuity he has more real contact with the well-made sound-film than with the rapid, discontinuous technique of the type of film exemplified by *Modern Times*. In the same way, he will find, if he takes the best of the Soviet silent films as his models, that they are far more vital when considered as the foundation of present-day technique than as the culminating point of the old.

Charlie Chaplin's avoidance of dialogue has been described as a protest against the methods of the talking-picture, but it is more probable that it is simply a piece of ingenious showmanship. Dialogue is not altogether omitted: thus, a voice comes from a gramophone-record, or, more directly, from a television screen—suggesting that there is possibly some difficulty in keeping talk out of the film. Again, there is a queer effect when Charlie Chaplin and the girl are sitting by the roadside, and the girl's mouth forms quite clearly the words, 'You betcha,' though no sound is heard. This is hardly in accord with the true principle of silent

mime. But the real reason for silence is revealed when Charlie sings his comic song at the end; for the previous absence of human speech, particularly from Charlie himself, makes us very much more eager to hear his voice when it eventually comes.

Relics of the Past

Modern Times is in no sense an argument for silence: its extreme stylization is, rather, an adroit device for singling it out of the crowd—a device, moreover, which it would be hazardous to repeat, and which it is likely that Charlie himself will never venture to employ again. The swift, disjointed sequence of incidents, the Keystone sub-titles, the brief sentimental passages introduced to balance the comedy, are intriguing only as relics of the past, not as pointers to the future. This need not spoil our enjoyment of the humour, nor our admiration of Charlie as a comic figure; but our judgments will be better based if we give the technique as such its proper value.

The virtues of *The Story of Louis Pasteur* consist in sincerity, directness, and significance of theme, with at the core an excellent acting-performance from the critics' friend, Paul Muni, who as Pasteur is entirely convincing. The 'boy-and-girl' interest is subdued, and the film at large shows, without sensationalism, the way in which Pasteur overcame the obstacles of prejudice and contempt, and proved the worth of his experiments.

Considering the material, the development is remarkably smooth and clear, and the conclusion, where Pasteur is acclaimed by a gathering of his associates and erstwhile foes, is not forced. Note the use of the overlap between speech and picture to assist continuity. It occurs when the first reference to

(Continued on next page)

Technical Features
of some
October Releases



OCTOBER *Professional* FILMS

(Continued from previous page)

melodrama—a study, extremely valuable sociologically, of lynch-law in the United States.

After a rather slow beginning, the idea is very skilfully and originally worked out; and the tension in some places is terrific. The scene with perhaps most force behind it is, significantly, not one of the many scenes of action and violence, but the one where the sheriff and his men are shown guarding the steps of the jail and waiting for the attack of the mob to begin—the space in front of them being for the moment empty, and the mob behind the camera, out of sight. The suspense of waiting is disturbingly real.

No film is quite perfect; and here you may conceivably wonder, for instance, how the cinema-photographers in the story who happened to be present at the lynching managed to get such good

"A Tale of Two Cities" in the making. This film, also among the month's releases (though not reviewed here) is interesting as a conscientious, if somewhat uneven, dramatization of a major Dickens work, by the same company—M-G-M—as was responsible for "David Copperfield."

close-ups of it. More important, in principle, is the question of tempo in the events following Spencer Tracy's arrest. So much happens on the screen that it is difficult to realize how short is the actual time represented; and whenever we return to Sylvia Sidney, still waiting for her fiancé, and *do* realize the point, it comes with quite a shock. The moral is that all variations of tempo from the normal, whether quicker or slower, must be clearly indicated.

First-Class Plot Construction

These Three, of course, owes a great part of its appeal to the characterization, which is of a consistently high professional standard throughout. But it owes at least as much to the internal logic of its continuity, developed step by step without gaps, obscurities, or over-elaboration. It does not allow of partial analysis, for the accumulated effect of the whole is what really matters. Omitting the weak concluding scenes, we may regard the rest as a first-class example of plot-construction.

This is one of those rare films to which the term 'professional,' in its best sense, may be justly applied. It is not, in fact, a work which the amateur would be well-advised to imitate; but there is much in it that will repay his interest in a general way. Together with *Fury* and the *Pasteur* film, it offers us persuasive proof that hackneyed plots and trite 'boy-and-girl' love-romances are not the only foundations upon which a modern film may be built—whatever we may hear to the contrary.

A.V.

Pasteur is made, and again, a little more simply, when a farm-boy is asked the way to *Pasteur's* house: here the picture is cut to show the house while the boy is still talking about it. In this latter section and elsewhere the sunny exterior photography is excellently carried out.

One of the best moments, also in the same general portion of the film, is the shot of a countryman holding a sheep up in the air and laughing with joy over it, after it has come unscathed through a crucial experiment to test *Pasteur's* methods. This is one of those exhilarating incidental touches which add strength and significance to a climax.

Louis Pasteur is a film well worth seeing, if only as a demonstration that it is possible, after all, to dramatize actual events without utterly falsifying them, if one has an eye for the things that matter.

Certain notable points in the construction both of *Fury* and of *These Three* are dealt with by me in an article on film-endings which appears in this issue. *Fury* is Fritz Lang's first American film, and in it many of his more distinctive characteristics appear to have been swallowed up in the general body of M-G-M technique. But here, almost for the first time, he has a theme which is something more than just exciting

Will YOUR Film be One of the

"AMATEUR CINE WORLD" TEN
BEST OF 1936?

TEN handsome plaques, to be won outright, will be awarded for the ten best films submitted to us for review this year (closing date Dec. 31st.) There are no restrictions or stipulations; any number of films may be submitted of any length or subject. For details of how to send your entry see page 328. It should be noted that the fact that a film is not reviewed in "Amateur Cine" within a few months of its receipt in no way indicates that that particular entry is out of the running. We receive so many films for criticism that it is impossible to publish all of the reviews. Short criticisms are sent the reader when the film is returned.

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READERS' FILMS

STEPS By ROSELEA C.C.
22oft. 9.5mm.

This film is designed as a record of various dances by members of a certain dancing academy but as such is scarcely very successful. Dancing offers excellent opportunities for attractive composition and rhythmic cutting, but if the purpose of the film is the study of dancing then it is preferable that the production should be straightforward. That is not to say that, cinematically, it cannot be thoroughly satisfying; merely that the cameraman should concentrate on showing the steps clearly and letting the composition take care of itself.

For this reason cut-in shots of waving arms, billowing dresses and dancing legs should be cut to a minimum. They might be in place in an *impression* of a dance, but not in a film designed for the conscientious study of the dance. For this reason, too, the full figure should be included. The head and shoulders of a ballerina floating across the screen can be very pleasing, but such a shot does not teach one anything about the steps.

All this, however, certainly does not mean that the dances should be filmed from one position only. It should be varied to show the various sections to the best advantage. The 'winter' and 'butterfly' sequences fail in this respect. The background, too, is distracting; there is too much definition in it. A beach or a rolling

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

hill topped with banks of clouds make very good backgrounds.

Next time the academy wants a film made of its pupils we suggest the club takes them out to seashore or countryside. Further the academy should give facilities for plenty of camera rehearsals. One gets the impression from this film that the cameraman just had to take his chance, snooping round here and there to get what shots he could without any co-operation at all from the dancers. A public performance before friends and relatives is certainly the wrong time for making such a film. It does not give the cameraman a chance. We suggest, too, that some of the shots are taken at 32 or 64 frames a second. Not only will the slow motion facilitate the study of the steps but will give an 'ethereal' touch to the dances.

The 'Unknown Fairy' sequence might come earlier on in the reel. It is brighter than the other material (chiefly because the shots are closer) and will help to leaven the film a little. The 'Irish steps' sequence should come at the end because, presumably, the dancers are not members of the academy, the work of whom this film is designed to show.

AROUND the CONTINENT of AFRICA

By R. WATKINS PITCHFORD. 16mm. 3,200ft.

"I have not forgotten that 'qui s'excuse s'accuse,'" writes the author in a delightful letter accompanying one reel from this film, "but perhaps you will allow me a few words of explanation. I think you may find the film lacking in cohesion—if so, it is because I was quite unable to plan even the sketchiest of scenarios. I had literally to shoot where and when I could—sometimes from a moving horse, sometimes perched on a dizzy crag with my heart in my mouth! Hence camera movement and lack of prearrangement . . . I had no previous experience, either of my camera or of the country where the lighting conditions are, of course, extraordinary and vary enormously with the position of the sun."

Now if we had read that letter before we screened the film (but it is not our practice; we see the film first and read the descriptive notes after) we should have felt rather like Mr. Watkins Pitchford on his dizzy crag, except that our hearts would have been in our boots. Difficult, unfamiliar conditions and no experience with the camera do not bode well for the film. But the fact that we didn't feel that way after seeing the film is largely explained by a later sentence in his letter: "I cut in accordance with your oft-repeated advice almost a third of this reel I send you, though it broke my heart to do it."

Emphasis is thrown on the figures by exposing so that they appear in silhouette.



For this reel is very good. Despite the haphazard manner in which it was shot, a sense of progression is conveyed and this could only have been achieved by the editing. Most of the shots, too, are pictorially most effective. The first shots are of the Natal National Park. "Above and around us stand the mighty hills shrouded in clouds, aloof and mysterious—old as Africa herself." This, of course, is quite obvious, but since the title helps to suggest the atmosphere it is perhaps justified. Then come pans—but nice slow ones—of said hills. The titles are informative, though there is a tendency to purple patches in the American commentator vein.

After a shot of someone mounting a horse there is an abrupt cut to a shot of a mountain top. If the rider is still available it would be advisable to take a close-up (from a low angle, so that there is only sky behind him—no background to betray the fact that the location has been changed) of him looking up to the mountain. And even if the rider is not available, a back view of someone else might serve.

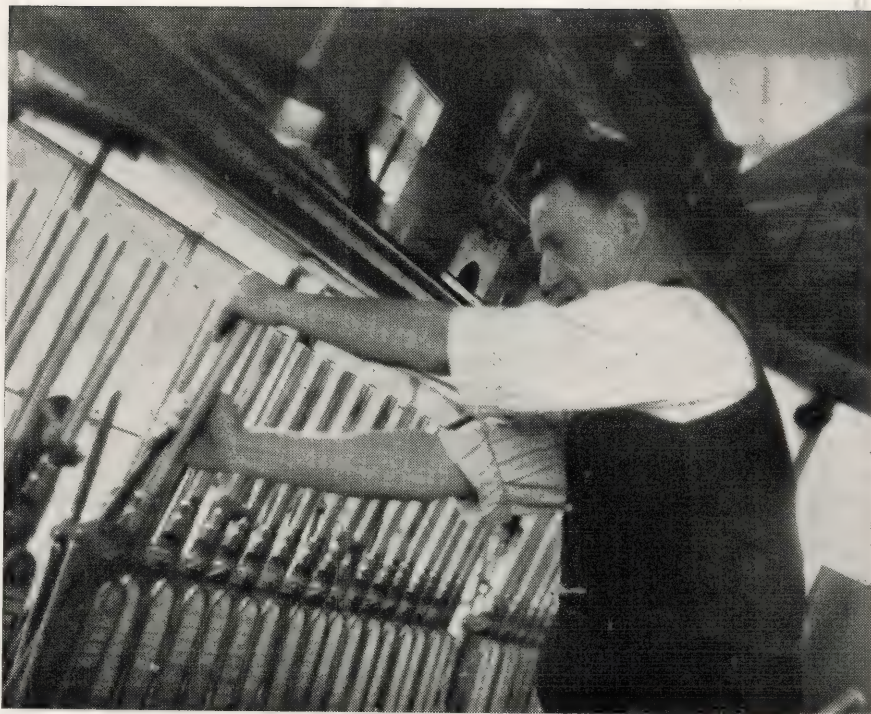
Because this reel is complete in itself a Leader has been awarded. Ordinarily, we cannot award Leaders for incomplete films.

OCTOBER RAMBLE. By **NORAH K. BOYLE** and **G. W. EVES.** 200ft. 9.5mm.

Pictorially this is a really beautiful film; many of the shots are splendidly expressive. None of them is merely pretty-pretty; their inner meaning is eloquent. In short, this is one of the finest scenics we have seen—but again let us make the reservation: 'from the pictorial standpoint.' Cinematically, then, is it weak? No, the cutting is good. There is a rhythmical quality in it and the shots are matched in a steadily expanding pattern. The close-ups—and there are plenty of them—are balanced. Then this should be a nearly perfect film?

The trouble is that although the authors have succeeded in instilling rhythm into it (and comparatively few amateur films can boast this vital quality) the tempo is wrong. The film pictures with the poet's rapture that season of the year when the lush and the fruitful are tinged with decay, a melancholy time, yet a poignantly beautiful one. There is no precipitancy; the year grows old gracefully, vaunting her more mellowed charms. The cutting, then, needs to be slow and smooth, so that the pageant of autumn moves leisurely across the screen. But in *October Ramble* there is a light tripping instead of a stately progress. The cutting is too quick.

One is reminded of those 'symphonic variations' of classical music indulged in by some dance bands. The original is recognisable all right and there is certainly rhythm in the dance band orchestration, but it is not



Forcefulness and vitality are the characteristics of this bold medium close-up. It at once brings the audience to grips, as it were, with the scene.

the right sort. Miss Boyle and Mr. Eves, too, have jazzed through a classic. Generally speaking, a scenic calls for slow cutting, that is, the individual shots should be of an appreciable length. But that is not to say that they should all be long lengths. Such a film might well be a bore. So we must introduce close-ups here and there to speed things up a little.

The close-up has a vitalising effect not only because of its nature but because it is usually shorter than the long shot. But the close-ups must be very big if the tempo is required to be very quick, because the eye takes in a large single image quicker than it does a number of small ones. Thus, one might have some comparatively short shots of blossom in quick succession. Here we should be accelerating the tempo by purely mechanical means because, of course, blossom itself is not quick moving. The rhythm is not inherent in the subject; we create it by the cutting. But we cannot build up rhythm entirely in the cutting like this. We must also search for subjects in which it is latent and only needs to be brought out by the cutting: such subjects, for instance, as frisking lambs, purling brooks, waving branches.

Midway between rhythm created by mechanical means (as in the shots of the blossom) and rhythm in the subject (the frisking lambs) comes the tempo created to illustrate a mood: the transition, for instance, from a peaceful countryside to a countryside swept by a storm. Such a sequence might begin with shots comparatively long in screen time, the cutting being slow to emphasize the peaceful nature of the scene. Then at the approach of the storm the tempo would gradually quicken, that is, the shots would be a little shorter, until during the storm proper there might be very short shots and quick cross cutting. In *October Ramble* we are shown nature in tranquility and turbulence. The shots themselves

(Continued on next page)

Recipe for a Successful Film

(Continuing REVIEWS OF READERS' FILMS from previous page)

are very fine, but there is no change in the tempo at all. The 'tranquil' section is as quick-moving as the 'storm' sequence.

The film begins with a big close-up of a girl, followed by a medium shot of her walking down a lane. But the shots are not matched and the transition is too abrupt. Later on, however, we get a very good closer shot of her looking round. This could usefully follow the close-up. We quite obviously cannot show every action in its entirety in our films for not only would they never be finished but they would be insufferably boring. So we compress real space and time into filmic space and time, which means the selection of salient viewpoints linked by covering shots, so that a complete action is suggested but not shown. We can therefore jump from long shot to medium shot, close-up or, indeed, any type of shot and the continual change of position, while impossible for an actual observer, is accepted as the normal order of things by the audience, provided the action in one shot is continued or completed in the next.

Thus, supposing we have a long shot of two people some distance apart walking towards each other. If we held that long shot until the people met we should use up a lot of film and the result would be very dull and uninteresting. We could compress real time into filmic time by cutting to, say, a medium shot of a point midway between the walkers, showing the scene empty for a second or so. Then the walkers come into the picture and meet. But had we shown them already together in the medium shot the jump would have been too marked. As it is, although that second or so in which the scene was empty could not possibly have been sufficient to allow the people to approach so near, the audience accepts the impossible without question.

Now supposing the script requires that we should see

the reactions of one of the people on meeting. The medium shot of their meeting might not be dramatic enough, because we should only see them in profile. Instead of this shot, therefore, we could have a medium shot of one of the men approaching the camera, apprehension, delight, or whatever it may be, written on his face. Then the other man would come into the picture (his back to the audience, of course) and the meeting take place. Thus, by changing the camera angle completely we have procured the effect we wanted to convey.

Possibly the defect of *October Ramble* may be due to a certain extent to the fact that it was edited through necessity without a projector. The photographic quality is remarkably good. Pathe R.O.F. was used. A Leader has been awarded.

SOUTHPORT SANDS. By E. HOWIE, 350 feet. 9.5mm.

Here is a film which exemplifies the advantages of planning. The title is lettered on an *Amateur Cine* title picture and looks very well. Then comes a series of short, quick shots, some of them repeated, of people bathing, riding, playing leap-frog, beach golf, and so on. This is followed by shots of waves, held on longer to slow down the tempo for the 'Winter' sequence. In this are some good shots illustrating the bleakness of the season: long shot of the sands, sky, footprints on sand, tilt up to man walking over dunes, grass on dunes lashed by wind, man's hat blows off. On the beach are scattered tins and other rubbish. A sign introduces us to a car park. We presume it is empty, but an embracing long shot would have made the point quite clear. 'But in winter it is free' runs a sub-title. This no doubt refers to the car park, but is not very clearly expressed. The shots serve, however, to introduce one of a car racing along the sands.

'Winter and summer alike,' we are informed, 'the air mail carries on.' Shots of aeroplanes. From these it is an easy transition to shots of a bleak sky and sunset scenes. A hand tears off the leaves of a calendar, revealing 'April.' Then we get well-seen shots of spring blossom. A long shot shows us a man on horse back cantering merrily across the sands; other riders appear. The cutting is good in this sequence. Another well planned and edited sequence is the 'beach golf' one which follows.

The leaves of the calendar are again torn off and now we have arrived at August. There is the air mail plane, but there are more people in the picture and the scene is warmly lit. The

This picture will make a useful title background for use with black letters in the smaller titlers.

(Continued on page 333)



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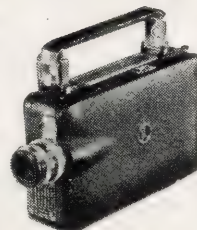
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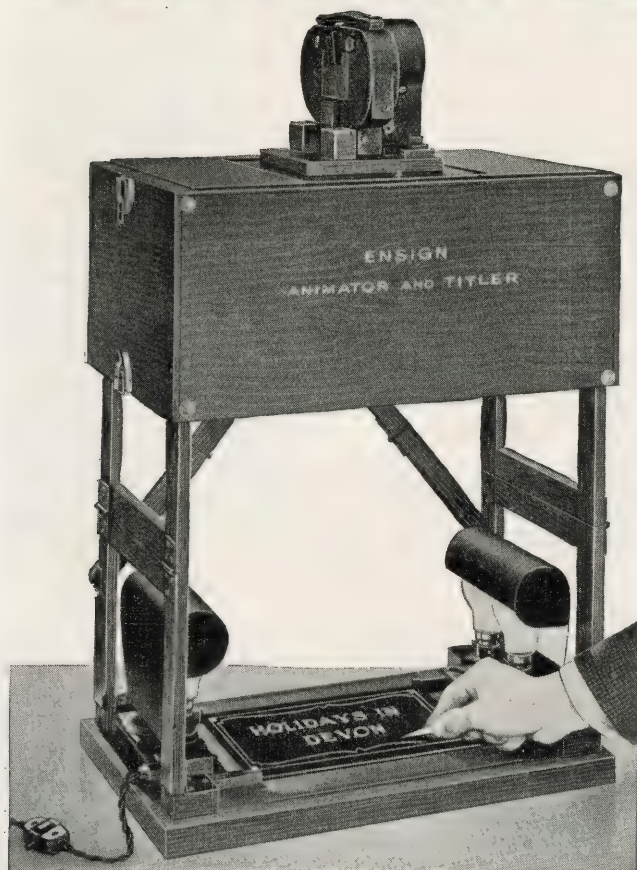
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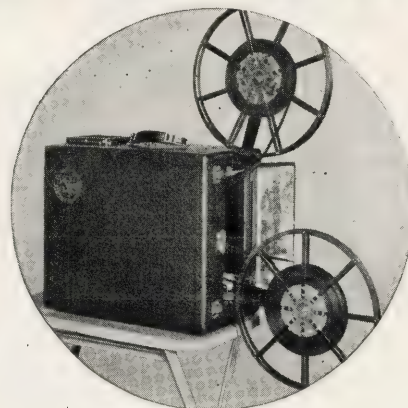
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car park is full. But is the aeroplane shot the best introduction to this sequence? Admittedly the air mail carries on winter and summer alike but it is not typical of summer at Southport. After some attractive close-ups of reclining sunbathers come some brisk shots—many of them close, thus enhancing the vitality—of bathers frolicking. 'After bathing—perhaps a little exercise'; four people larking about on the dunes. This sequence might easily have been a bore but because they are all doing something, it moves gaily. But the unsteady slow motion shots should come out.

From the small cars of the fairground we cut to racing cars for shots of a 100 mile car race. The shots themselves and the cutting in this sequence are admirable. It is noteworthy that in no case do the cars flash directly across the screen. And at the last we are duly presented with a medium shot of the winner surrounded by admirers.

Evening sea shots of excellent photographic quality follow. A rapid pan along the sea and we catch up with that aeroplane again. We see it taking off from the sands. More sea shots. The end. Careful planning, good camera work and editing distinguish this film which owes its briskness, apart from the lively subject matter, to the fact that in no case is a shot held on too long. Our Leader has been well won.

CHANGE OF FREQUENCY. By S. BURNS. 16mm. 2 reels.

To an electrical engineer this film will probably prove of very considerable interest, but we must confess that we do not know what 'change of frequency' is and the film does not help us to find out. The first essential of an educational film of this nature is that the various processes shall be clearly shown; thus only can you hold the interest of those who are familiar with them and those who are not. We should be taken step by step through those processes; the essential ones should be repeated now and then so that their significance to the whole is firmly impressed on our minds.

The film begins with an examination of electrical apparatus in a water-logged place. We are not told what the apparatus is, where it is or why it is being examined. Then comes a shot of men climbing girders, but again we do not know why. 'Ultimately,' a title informs us, 'these records are checked and copied,' but although we see the typists at work we are left in doubt as to what the records are.

The mine sequences are well done and are the more praiseworthy in view of the fact that the shots could only have been taken with considerable difficulty. At the beginning of these sequences there is a shot of a giant wheel revolving and then one of a revolving wheel at the pit. These shots would have been effective had they been matched.

It is not expected that such a film should dramatize the subject; but it should be a *complete* exposition. The camerawork of *Change of Frequency* is good, but lack of planning is evident.

(Continued from page 330)

TWO CANDLES. By BRONDESBURY C.S. 9.5mm. Two Reels.

A silent film needs more "throw away" sets than a talking picture, that is, simple props to help continuity without recourse to sub-titles. Just as change of angle vitalises a sequence so does a variety of sets brighten



Low angle has the effect of making the children seem to float above their reflections.

a film which must rely on the pictures alone to tell the story. There is much to be said for choosing a story that requires

only a very limited number of sets, but a negative background throws the acting into relief and acting is not the strong suit of the average amateur film society. In *Two Candles* it is, with one exception, considerably better than the average, but the film, while very well photographed and produced, is a little slow and there are too many conversations in it.

The plot has the merit of simplicity: a boy who left his country home returns as a self-made man, thus, as the cynic has it, relieving Providence of a considerable responsibility, for success has not mellowed his character (a very good character study, this, from B. Ludin). His aged mother has never given up hope of his return and each night puts two lighted candles in the windows. He meets with a car accident—and is carried into his old home, where he breathes his last. The candles are no longer required.

(Continued on next page)

Readers' FILMS REVIEWED

(Continued from
previous page)

The climax is, of course, his tragic home-coming and it is unfortunate that the 'mother' is scarcely a strong enough actress to sustain the part and the interest therefore tends to peter out. Technically the film is well done. The story is told with clarity, the sets are well built, the editing is competent and the film has a certain polish. But the development is somewhat too slow.

The same merits and defects characterize *Interlude*, another Brondesbury Cine Society production, also on two super reels (9.5mm.) Great care has obviously been expended on both. Leaders have been awarded in each case.

THE FLYING FLEA. By FRANK A. L. STURRIDGE. 16 mm. 150 ft.

This is a pleasing, well-constructed little effort which tells its story with clarity and economy. The main title is double-exposed on a shot of an aeroplane. Then comes a sub-title: "Ford Aerodrome, August, 1935." Long shot of the crowd; close-up of a newspaper poster: "Come and see 'The Flying Flea'"; the tiny plane arrives on the field; shots of the designer and pilot, speaking into a microphone. The plane is started up, the pilot gets in, it taxis along, rises; cut in shots of the spectators, including three small children. The shots of the landing are nicely cut, and again there is inter-cutting—a boy looking through binoculars. The "Flying

Flea" approaches the camera and runs past it. The crowd follows it in a body. Three planes fly away. The end.

Now this is the type of film that is so often shot haphazardly, principally because the cameraman has had no opportunity to prepare a script. In such cases one must do as Mr. Sturridge has done—carry the shots already taken in the mind's eye and film only those events that will match with them, so that some sort of continuity is achieved. A Leader has been awarded.

Film Endings

(Continued from page 322)

from an overlooking height, with the cathedral spire dominating the scene; or in an account of a day at the seaside, by one or two closing shots of the sea itself at evening.

Aim at the happy mean: neither a jagged, over-abrupt ending which makes your audience feel as if they had been cheated of something due, nor a lengthy peroration which makes them fidget in their seats and long for the next item on the programme.

One of the best endings I have ever seen was in King Vidor's *The Stranger's Return*. Two lovers bid one another sorrowfully good-bye; but the last shot is not of the girl's tearful face—it is a following-shot, in close-up, of a plough-share cutting a furrow through the soil of the farm on which she lives. This brief glimpse signifies beautifully nature's inevitable transcendence of human sorrow, and the vast impersonality of the processes of life and death.

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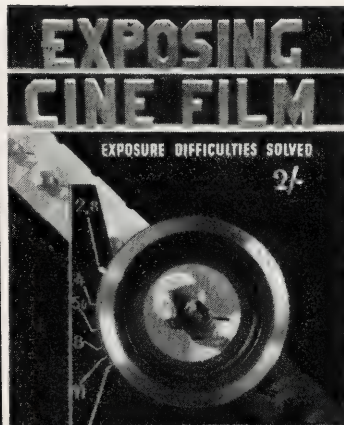
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Cine enthusiasts have been quick to recognise the value of these practical handbooks—each written by an expert who has made a special study of the amateur's problems. So great has been their enthusiasm that within a month new impressions were needed to cope with the demand.

EXPOSING CINE FILM

By P. C. SMETHURST. All amateurs are bothered to a greater or lesser extent with the problem of getting correct exposures. This book tells how to get correct exposures every time. Like the others in the series, it is so written that it can be understood by the veriest beginner. Price 2/-, by post 2/2.

CINE TITLING SIMPLIFIED



CINE TITLING SIMPLIFIED

By HAROLD B. ABBOTT. This book, by an author who has already made a name for himself through the columns of *Amateur Cine World*, as an authority on titling, is certain to meet with an enthusiastic reception. Mr. Abbott has compiled a complete and authoritative manual on titling, written in easy-to-understand style and rich in practical data and tables. Price 2/-, by post 2/2.

TRICK EFFECTS WITH THE CINE CAMERA



TRICK EFFECTS WITH THE CINE CAMERA

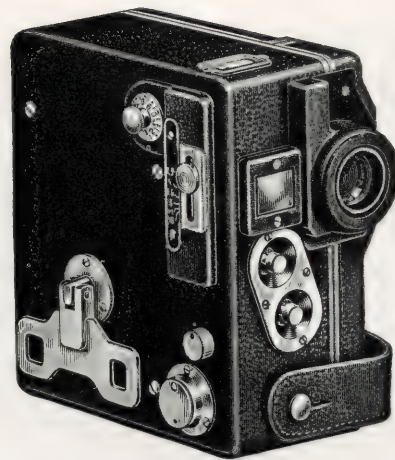
By H. A. V. BULLEID. Every owner of a cine camera is interested—potentially, at any rate—in trick work. It is part of the attraction of the cine camera that it can produce a wide range of special effects. Most amateurs are familiar with simple tricks such as reverse and stop motion. Practically every trick that can be carried out by an amateur is clearly described. Price 2/-, by post 2/2.

These books are all obtainable through your local Bookseller, Bookstall or Photographic dealer, or direct by post from the publisher, A. C. Burt, Link House, 4-8 Greville Street, London, E.C.1.

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The DITMAR

With exclusive features that mean better pictures all the year round. Footage indicator and aperture indicator always visible in viewfinder while filming, aperture can be adjusted during shot, speeds instantly changed from 16 to 32 frames or vice versa, no parallax errors. Think what these features mean to you—note the sturdy, sensible design which gives you easy handling and complete control without moving the eye from the viewfinder. Get your dealer to demonstrate all these and the other Ditmar features.

Ditmar 9.5 mm. for 30 ft. chargers with Berthiot f/1.8* in focussing mount	£16 16 0
With Cassar f/2.9, 20 mm. focus	£12 12 0
Ditmar 8 mm. for 25 ft. double run film with Berthiot f/1.8* in focussing mount	£16 16 0
With Cassar f/2.5	£14 14 0

Ditmar 16 mm. model available shortly

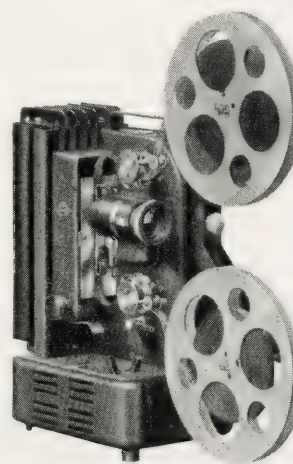
Wide angle, telephoto and other attachments available.

*The Berthiot f/1.8 is a four component lens, fully corrected and giving a flat field. Its extremely wide aperture makes filming possible all the year round.

Send for descriptive literature or ask your dealer

ACTINA LTD.

29, RED LION SQUARE, HIGH HOLBORN, LONDON, W.C.1.



Ask also for details of the Eumig SUPER Projector

Extremely silent running. Flickerless picture up to 10 ft. wide with 250 watt lamp. Particularly simple loading—just press Film against sprocket. Controls grouped conveniently on one side—Forward, reverse, still. Fan cooling, Motor rewind, Pilot lamp. Central lubrication, interchangeable f/1.6 Meyer Kinon lens, direct lighting. No resistances necessary.

Three Models 8 mm., 9.5mm., 16 mm. £29

What's NEW in APPARATUS and IDEAS

TITLING OUTFIT

Name. Cinecraft Universal Senior, and Cinecraft Universal Junior.

Makers or Agents. Cinecraft, Ltd., Camera Corner, Palmers Green, London, N.13.

Construction and Finish. Hardwood base, camera platform, title card holder and miniature stage, all finished black. Metal base-rods, plated finish.

General Description. The instrument rests on a base 2ft. 6in. long, and 10in. across its greatest width. This base consists of two plated steel bars, spaced 5in. apart, locked into massive wooden end pieces which form a substantial support for the whole apparatus.

On the two bars slides freely a small wooden platform which is so constructed that it will take all types of sub-standard cine-camera in any of the three sizes of film, i.e. 8mm., 9.5mm. or 16mm. This platform moves forward and backwards freely, but can be locked in a moment by means of a knurled head screw which engages with one of the rods.

To facilitate setting up and rapidly returning the camera to the same position there is an indicator strip alongside one of the bars which is marked in half-inch intervals from 1 to 24.

At the title-card end of the instrument is a metal channelled framework which will take a card measuring 8 inches across. To set up the camera a centring card is provided.

This slips into the framework and has a circular hole in its centre. The camera is placed on its platform and slid right up to the card, and the framework is so adjusted laterally and vertically as to bring the hole in the centring card over the front of the camera lens. The camera is run back on its platform to the correct focal distance and the outfit is then ready for use.

Beside the framework the titling end comprises a platform which is of such a size that it slides down outside the framework. It is supported in correct position by two movable brackets which are locked in position on the framework by thumbscrews. The platform is cut right through the centre to enable a card or continuous title to be moved up or down freely, but the platform also carries six slots, three behind and three in front of the iron framework. These slots will carry a sheet of plate glass, or a card bearing a pictorial back-ground, or a card cut-out or any other adjunct to the main title which is considered desirable. The slots are separated by half-inch intervals.

The platform is provided as part of the ordinary outfit, but other pieces of apparatus can be obtained separately for use in the framework. For example, there is a titling drum. This consists of a drum 6 inches in

diameter, covered with black felt and with a string moving in a groove around the periphery which causes the drum to revolve on its axis. It is, of course, necessary to focus three inches nearer than normal when using this drum.

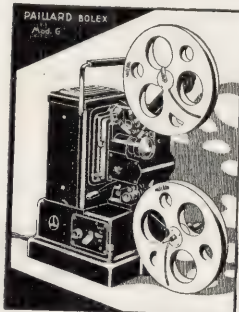
Lamps are not supplied with this outfit, but it is intended that 2 normal pearl 100 watt lamps should be used. The lamp-houses intended for these lamps are supported on two radial arms, of such a length that the centre of the lamp is placed 9 inches from the title card, while they are so designed that the lamps can be used either before or behind the title card, or for giving back-light on models and other small objects. Supporting the lamps so that they cannot have their distance from the cards altered very much is particularly desirable as it makes for consistent illumination.

The reflectors are of the type with which we are already familiar in Cinecraft titlers, and are very efficient, both as reflectors and for shielding the camera from unwanted light.

Complete Outfit. The complete outfit consists of the apparatus described above (but not including the drum); a sheet of translucent material which is useful for a variety of purposes; a set of white celluloid letters, both upper and lower case, with adhesive to enable them to be affixed to a pictorial background, such as a glossy bromide print, without damage to the background; a double sided black-velvet-covered title backing, pivoted in the centre; founts

YOUR CAMERA or PROJECTOR on EASY TERMS

WHY NOT GET IN TOUCH WITH THE 'HOME OF HOME MOVIES' FOR YOUR AUTUMN OUTFIT



BOLEX G916

For both 9.5-mm. and 16-mm. Films.

Entirely gear driven. Fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter ... **£46**

Nine monthly payments of **£5 7 4**

Bolex D.A. and Bolex G.3 also in stock on easy terms.

PATHE '200B'

With 200-watt lighting. Picture 10ft. wide easily obtainable. Flickerless projection, sprocket-fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super-reel **£15**

Nine monthly payments of **35/-**

COMPREHENSIVE FILM LIBRARIES

We have all the latest 9.5 and 16mm. films in stock including, comedy, drama, cartoon and interest films. Get in touch with us for special new list of titles.

FREE LISTS of bargains and all the latest cine apparatus—sent free and post free on request!

EASY PAYMENTS and EXCHANGES

Anything on 9 equal monthly payments—first payment secures the goods. Good exchange allowance on your used apparatus.

KEYSTONE '8'

3 speeds. Strong, silent motor takes 25-ft. films at a winding. Footage indicator geared to mechanism. Interchangeable lenses. With f/1.9 lens

f/3.5 ... **£16 16 0**
f/1.9 ... **£10 10 0**
Nine monthly payments of **39/3 or 24/6**

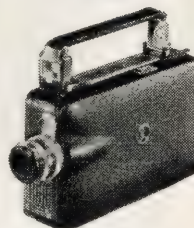
THE NEW 16mm. "MAGAZINE" CINE - 'KODAK'

Magazine loading with 50ft. spools. Footage Indicator, three speeds—8, 16 and 64 frames. Takes five interchangeable lenses and is fitted with f/1.9 lens as standard. Universal viewfinder. Complete with either sling or combination case **£40**

Nine monthly payments of **93/4**

PATHE "B"

Strongly made with f/3.5 high-grade lens. Strong motor drive, exposes a reel at one winding. Takes **£66 0 0**
30ft. of 9.5mm. film
Nine monthly payments of **14/9**



CITY SALE & EXCHANGE (1929) LTD.

90/94 FLEET STREET : 54 LIME STREET : 59/60 CHEAPSIDE, LONDON, E.C.

of upper and lower case white felt letters; a pair of tweezers to handle the letters, etc. The whole outfit is stoutly boxed.

Prices. The Senior Outfit which has been described, costs £3 17 6. The Junior outfit, with Cinecraft lettering accessories and open titling frame, but without the other accessories, costs £1 15 0. The titling drum is 7s. 6d., while additional felt letters, either white or coloured, can be obtained for 3s. 9d. per alphabet, or 7s. 6d. per set. Fancy backgrounds, including gray colours and cloudy effects, can be obtained in sets of 5 at 3s. 6d. per set.

General Remarks. This is an excellent pair of titling outfits. The Junior model will enable good straightforward work to be done with speed and facility, while the Senior model combines this property with a wide versatility, which will enable 'effect' titling to be carried out successfully without sacrificing quality and accuracy of the results. Two good investments.

DARKROOM ACCESSORY

Name. Photographers Detel.

Makers or Agents. Detel Products Ltd., Long Drive, Greenford, Middlesex.

Description. Detel is not a new product, but may not be well known to the amateur cinematographer. In connection with a reader's enquiry we recently made some extended tests of it, with interesting results.

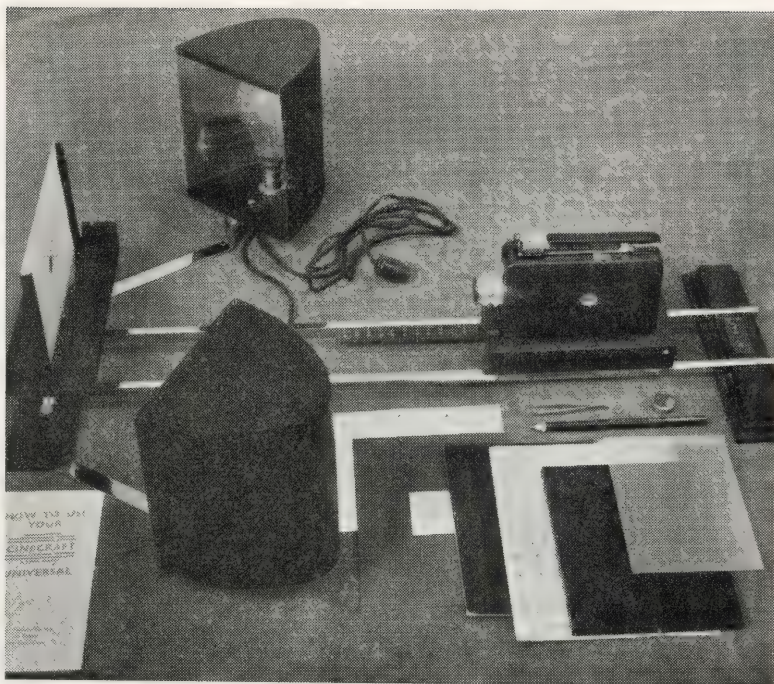
Detel is a waterproof, acid and alkali resisting paint. It flows well, and dries quickly. It can be obtained in Red, Grey, White and Clear. The grade tested by us was Red.

We painted a sample of soft wood with the paint and, after allowing a due period for drying, suspended three pieces of wood

in water, hypo, and an acid reversing solution respectively. After 48 hours' immersion the three pieces of wood were removed from the solutions, the two latter thoroughly washed, all three were dried and then the three specimens were cut down to reveal the wood

in the centre. In no case was there found to have been any leakage of the solutions through the Detel coating into the wood beneath.

We can confidently recommend this
(Continued on next page)



Cinecraft Universal Titler and Accessories

**THREE
ARE BETTER
THAN ONE!**

*for Maximum
Entertainment*



THE

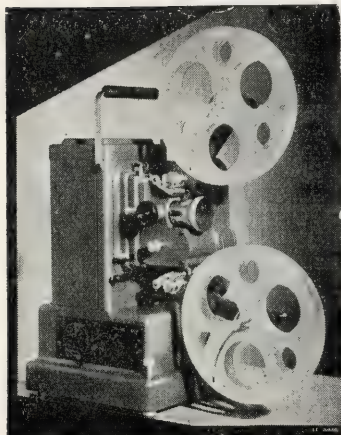
PAILLARD-Bolex G.3 PROJECTOR

shows 8mm., 9.5mm. and 16mm. Films

Pin sharp, flickerless pictures, the tremendous advantage of tri-film projection, the greatest screen illumination of any projector on the market—not excluding those with 750 watt lamps—make the G.3 superior in design and performance to any projector yet produced. This projector, showing three film sizes, gives the biggest choice from film libraries and enables you to show friends films in any of the three sub-standard sizes or change your camera and film size without the expense of a new projector—and remember it has behind it the unrivalled experience gained by Paillard's during many years' successful manufacture of projectors showing more than one film size.

G.3 Projector, with accessories fitted 2in. lens and 500 watt lamp **£60**
Hugo Meyer special eccentric f/20mm. lens for projection of 8mm. film **£4**

Model G.916 for projecting 9.5 and 16mm. films. Price, with Dallmeyer 2in. lens and 500 watt lamp **£47**



THE PAILLARD SOUNDHEAD

All 1936 models of G.3 and G.916 projectors are convertible without any structural alteration to the Paillard sound on film Soundhead which will shortly be introduced. Talkies are bound to become extremely popular in the near future and purchasers of Paillard projectors have the satisfaction of knowing that they will be able to convert their machines for Talkie work and take full advantage of this latest cine development.

Write for details to :—

CINEX LTD., 70, High Holborn, LONDON, W.C.1.

solution as a means of protecting home-made tanks, developing frames, etc. Other tests have failed to show any deleterious reactions between developing and other solutions which would adversely affect the photographic image.

Prices. The 'small' tin, which appears to contain about 4 fluid ounces, costs 3/6. Larger tins are 9/- each.

FILM CHARGER

Name. Ditmar.

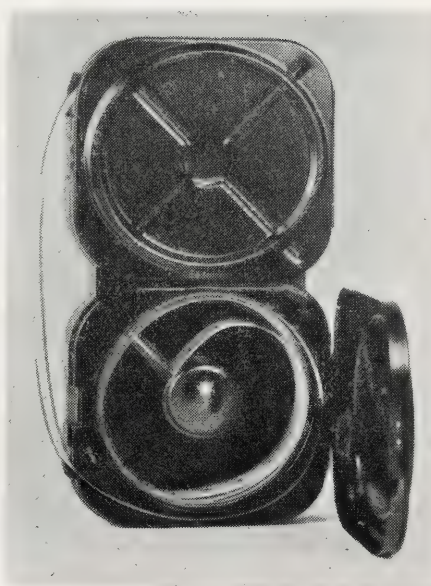
Makers or Agents. Actina Ltd., 29, Red Lion Square, W.C.1.

Film Size. This charger takes 30ft. of 9.5mm. film, and is designed to fit all ordinary 9.5mm. cameras.

Description. The Ditmar charger offers a new feature in the design of apparatus of this type, in that the feed and take-up sections are entirely separate and can be opened and closed separately. Each section has its own hinged lid, which is closed by a spring clip.

The body of the instrument consists of a metal die casting, comprising the main portions of the two film chambers. Two further small castings form the inner portions of the film channelling. This method of construction enables the faces of the channel to be brought to a high degree of finish, and in addition these channel surfaces have been formed into large corrugations in such a manner as to ensure smaller bearing surfaces between the channels and the film passing through them. This reduces resistance and the tendency to scratching. The take-up core is a metal pressing with a solid bar across, which engages with the take-up mechanism of the camera.

The lids are metal pressings, with embossed faces to give rigidity. The light-trapping between the lids and the bodies of the film



The Ditmar Charger

chambers is somewhat less elaborate than in some other chargers, and the safety of the film appears to rely mainly on the accurate fit of the lid.

The principle of the two separate chambers

is of particular value when loading the charger, for the coil of film can be dropped into the top chamber with only its end sticking through the chute. The lid is then closed and the charger brought out into white light where the more complicated operation of fitting the film on to the take-up core and threading it into the bottom chamber can be accomplished with comfort.

Price. 5/-. The charger is sold empty, although we understand that there is a possibility that it may be available loaded with Bauchet film next year, as well as sold empty.

FILM

Name. 'Cinecomet.'

Makers or Agents. P. F. M. Ltd. (Photographic Film Manufacturers), Scots Bridge, Rickmansworth, Herts.

Size. 9.5mm.

Type. Orthochromatic.

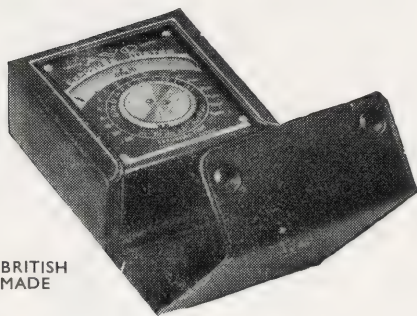
Speed. The makers' official speed figures are 24 degrees Scheiner or 14/10 DIN, which is roughly equivalent to 500 to 600 H. & D., or Weston 8, according to our own calculations.

Packing. The film is supplied to the customer in 30ft. lengths in the Eumig charger, a piece of apparatus which is new in this country, but has already attained considerable success elsewhere. It is a beautifully made piece of apparatus, and works very smoothly in all the various cameras

Brilliant Films *always*

with this

ACCURATE AND SIMPLE METER



BRITISH
MADE

Price 63/-

Real morocco ever-ready case 5/-
FOR STILL OR CINE CAMERAS
Obtainable at all good photography
stores

You can now be certain of taking the brilliant, sparkling films you've always wanted to take. The new 'Avo' Exposure Meter will tell you exactly the correct stop to use for perfect results. It gives an instantaneous reading of the right stop that will ensure correctly exposed films. No calculations. Its unique sensitivity guarantees absolute accuracy even in dim interiors—and that's where some exposure meters often fail in efficiency. It can be held and used in one hand, and will remain accurate for years.

Here are its chief points:—Unique and simple method of exposure indication. Extreme sensitivity. Gives exposures from 60 sec. to 1/2,000th of a sec. Influenced only by light received from normal picture angle. Size only 2½ × 2½ × 1 in.

The New 'AVO' Exposure Meter

Descriptive Leaflet post free from—The Automatic Coil Winder & Electrical Equipment Co., Ltd.
Winder House, Douglas St., London, S.W.1. Phone: Victoria 3404-7

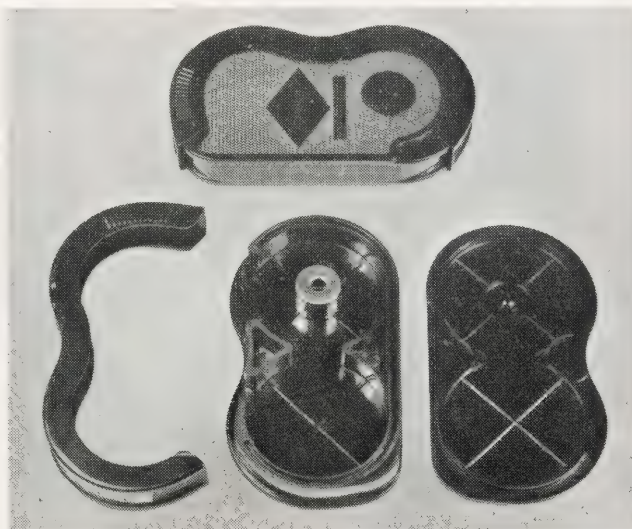
Latest Apparatus

which we tried. This charger does not become the property of the user, but must be returned to P.F.M. Ltd., to whom the film should be sent for processing, either direct or through a dealer.

Remarks. Camera exposures have been made with this film, which ran smoothly and sweetly and did not leave any signs of dust behind in the camera. The grain is moderate in size and the latitude compares favourably with other 9.5mm. films which are available. There appears to be fully orthochromatic sensitivity to colours. Speed is of the medium class.

The makers of Cinecomet film have issued an Exposure Chart for their film, calibrated for summer time, i.e. the months of May, June, July and August, and giving exposure settings for five groups of subjects at three different periods of the day. This is excellent, but we feel that it might be extended as the largest aperture mentioned is f/3, whereas there are a number of 9.5mm. cameras using apertures as wide as f/1.9 which are available. Furthermore, the aperture markings of f/10, f/7 and f/5, which are given prominence in this chart, while they are perfectly familiar to the users of some of the 9.5mm. cameras, may be a little confusing to the owners of lenses with the more orthodox markings of f/11, f/8, f/5.6 and f/4.5, and it would widen the usefulness of the chart if these apertures were referred to.

'Cinecomet' stock is another worthwhile addition to the range of 9.5mm. films of reliable type and available at a moderate



The Eumig Charger (See report on Cinecomet Film)

price. The processing, as far as we can judge from the few specimens which have passed through our hands, is well controlled and clear.

Price. The film is sold in full 30ft. lengths in chargers at the price of 4/6, including processing.

CINECRAFT REWIND
Makers or Agents. Cinecraft Supplies, Limited, Palmers Green, N.13.
General Description. The instrument

consists of a heavy, wooden base measuring 25in. by 4½in.; standing on rubber feet, carrying two re-wind heads, one at each end of the base. These heads are sturdy and each incorporates a crank-driven spindle with a gear ratio of approximately 4 : 1. The interesting feature is that the spindle revolves in the same direction as the crank wheel due to the method of meshing of the teeth.

The spindle is for the normal 9.5mm. super reels and there are also available a pair of adaptor heads for 16mm. or 8mm. reels, which can be slid on and rigidly locked into position.

Price. The price of the re-wind with 9.5mm. heads is 25/- and the special adaptors for 16mm. and 8mm. cost 4/6 per pair. This is a sturdy, all-purpose rewind which can be recommended. Its ready availability for the three sizes of film is, of course, a distinct advantage. (Continued on next page)

WARNING !

OF LETTERS PATENT
No. 376385, UNDER
WHICH IS MADE OUR

Celfix
REGD. TRADE MARK

CINÉ
SCREEN

By the Sale of the "WILTON SCREEN" the following order granting an **INJUNCTION AGAINST MESSRS. WILSON & WALTON** was made by the High Court :—

In the High Court of Justice.

Mr. JUSTICE EVE. TUESDAY the 7th DAY OF JULY 1936.

1936 R. No. 287.
CHANCERY DIVISION

Between
R. F. HUNTER LIMITED Plaintiffs, and ALBERT SIDNEY WILSON and JOHN WALTON
(trading as WILSON & WALTON) Defendants.

UPON MOTION FOR JUDGMENT on admissions in the Defence contained this day made unto this Court by Counsel for the Plaintiffs and **UPON HEARING** Counsel for the Defendants and **UPON READING** the Writ of Summons issued on the 12th February, 1936, the Statement of Claim and Particulars of Breaches delivered on the 3rd March, 1936, the Defence delivered on 15th day of June, 1936, and a copy of this Notice of Motion and that this action would be marked short dated 30th June, 1936.

THIS COURT DOETH ORDER that the Defendants and each of them their servants agents and workpeople be restrained during the unexpired term of Letters Patent No. 376385 and of any extension thereof from importing into and from manufacturing selling offering for sale or in any manner dealing with within this Realm Projection Screens constructed in accordance with any of the claiming clauses of Letters Patent No. 376385 or in manner only colourably differing therefrom and generally from infringing the rights of the Plaintiffs under the said Letters Patent.

AND IT IS ORDERED that the Defendants do within seven days after service of this Judgment make and file a joint affidavit stating what projection screens constructed in accordance with the claiming clauses of Letters Patent No. 376385 or in manner only colourably differing therefrom are in their possession or power and that they do within four days after the filing of the said affidavit deliver up to the Plaintiffs all such projection screens as shall by such affidavit appear to be in their possession or power.

AND IT IS ORDERED that the Defendants do pay to the Plaintiffs their costs of this action down to and including this Judgment such costs to be taxed by the Taxing Master.

AND the parties are to be at liberty to apply

R. F. HUNTER LTD., Patentees of the "CELFIX" CINÉ SCREEN
CELFIX HOUSE, 51, GRAY'S INN ROAD, LONDON, W.C.1

New Cine Apparatus

(Continued from previous page)

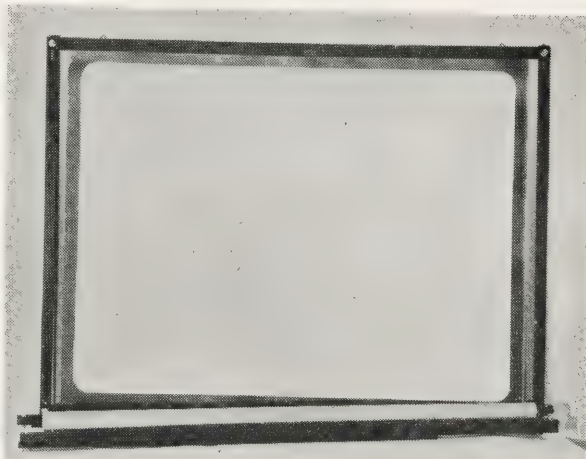
SCREENS

Makers or Agents. The Camera Co., 320, Vauxhall Bridge Rd., Victoria, S.W.1.

Description. 40in. by 30in. crystal beaded screen and 40in. by 30in. silver screen. The novel design of the stretchers allows the screen to be erected without having to remove the thumb screws completely and keep the screen drum tight. The screens proper are relieved by a black surround. Woodwork finished in polished eggshell cellulose—not just stained.

Remarks. Another remarkable offer from the Camera Co. For a high grade article the price is astonishingly low. There is certainly no other crystal beaded screen on the market that sells at a price anywhere approaching that at which the glass screen is offered. On test we found the reflective and dispersive qualities to conform to those peculiar to the two types.

Price. Crystal beaded screen, 32/6. Silver screen, 17/6. Both are packed in a cardboard box. Definitely these screens are bar-



The Camera Co's. new crystal beaded screen.
The silver screen is rolled at the foot.

gains, and are to be recommended.

EXPOSURE METER

Name. Picoskop.

Makers or Agents. Eugen J. Forbat, 28/29, Southampton Street, Strand, W.C.2.

Type. Photo-electric.

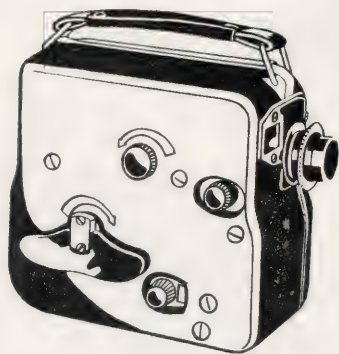
General Description. The meter comprises a photo-cell which actuates a sensitive and precise moving coil galvanometer, the whole being contained in a bakelite case which is carried in a leather case measuring 2 5/8" x 2 3/8" x 1 1/8" and weighing only 6 ounces. The instrument is used without removing it from the leather case.

The photo-cell is situated at one end of the meter, so that when it is held facing the subject the galvanometer scales are horizontal and facing upwards towards the operator.

An interesting feature of the meter is that the cell not only scans the subject in front of it, but also takes into account a reflection from the sky through a mirror situated below and adjacent to the front of the cell. The result is that the needle of the galvanometer remains remarkably stable, even in the presence of such varying objects as an open shot and a close-up portrait.

Two methods can be adopted in using the meter. Either the pointer can be set to a definite aperture, and then the position of the galvanometer against an indicated exposure time be read off, or the exposure time scale can be revolved until the correct exposure time or picture frequency is opposite the galvanometer needle, when the correct aperture can be read off against the pointer. This makes the instrument equally applicable to both still and cine work. By comparison with our standard meters the instrument was found to be both accurate and steady.

Price. Not the least attractive point about this instrument is the low price of £2 19s. 6d.



Price £6 6 0

or 9 monthly payments of 14/9.

Special Leather Case for Camera and 2 films 15/6.

THIS IS THE NEW PATHÉSCOPE MOTOCAMERA

Made by "The Pioneers of Cinematography"

● IMMEDIATE DELIVERY FROM STOCK ●

- Most compact, measuring only 4 3/4" x 2 1/2" x 4 1/2", and weighing only 2 1/4 lbs.
- Greatly improved, more silent, sweet running movement.
- Single picture device.
- Taylor, Taylor & Hobson high-class 2.5 Anastigmat Lens.
- Built-in brilliant eye-level view finder.
- Charger, supplied in usual R.O.P. and P.S.P.F. film packings at 4s. 6d. and 5s. 6d. each respectively, inclusive of processing.

Write for full description—or call and see it at any Westminster branch

WESTMINSTER

**PHOTOGRAPHIC
EXCHANGE LTD.**

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W.1. Gerrard 1432

CAMERA

Bell & Howell Filmo Double 8
(Superspeed Model)

This camera is the same as that described in our issue of April last, with the exception that a new gate has been fitted and that it operates at speeds up to 64 frames per second. The price, including carrying case, is £24 10 0.

Remarks. The new gate has been fitted in order to accommodate the forthcoming Kodachrome 8 film, which is a fraction of an inch thicker than the standard black and white variety. The increase in thickness proved just sufficient to jam the camera under certain atmospheric conditions. The alteration does not affect the use of black and white film in any way. The new gate will be fitted to existing Double 8 Filmo cameras without charge.

The speed indicator shows speeds from 16 to 64 frames per second, but, in fact, it is possible to obtain lower speeds also, down to about 8 f.p.s., by turning the indicator back about $\frac{1}{8}$ " from the 16 f.p.s. index. The exact position can only be found by experiment, but once found it is constant.

Working at high speeds the camera is as smooth as at low and there appears to be no tendency for the film to float in the gate. The only defect noted was a slight discrepancy between the marked low speeds and the actual speeds. The discrepancy (if any) at high speeds was not noticeable. In any event, these small errors can easily be checked and compensated for, as the speed control is continuously variable. At 64 f.p.s. the camera runs for about 8 seconds without rewinding.

The Practical Cameraman

(Continued from page 318)

decided to shoot a sequence in a cemetery in bright tones in order to contrast the brightness of the day with the gloom of the action. With such exceptions, however, great care is necessary to avoid a misinterpretation on the part of the audience.

Securing the Desired Tones

As regards the methods of securing these tones, this is part of the mechanical or scientific side of the cameraman's art. A diffusion disc, used with a slight degree of under-exposure, yields a sombre tone in the screened picture, which should always be definitely tested before the actual shooting. For the brilliant tones, bright sun is essential, preferably not too high in the sky. The early morning and evening sunlight, though weaker in effect on the photographic emulsion (especially ortho, as they are redder in colour when they have to pass through a greater thickness of the earth's atmosphere) gives better pictorial renderings and far more depth than the noonday sun which has a tendency to cast dead black shadows and thus produce an unpleasant soot-and-white-wash effect. These can be relieved by the use of reflectors.

It is well worth considering examples of well-rendered photographic tones from professional films, among which one finds such a strange assortment of pleasing and diabolical camera work. For a good representation of

exhausting, arid brilliance, the photography of "The Lost Patrol," directed by John Ford, was remarkable. On the other hand, danger was very differently shown in Flaherty's "Man of Aran," where the effect was secured by dark tones of sea and sky, sharp detail being for the most part retained. This was a good lesson in avoiding the temptation to carry the practice of diffusion to extremes.

Learning from the Professionals

Sometimes it happens that the photography is better than the sets in securing the appropriate atmosphere, as in "The Informer." Often the reverse holds, as in Chaplin's "Modern Times." The sets in a Chaplin film are usually excellent, the photography usually nondescript.

One could quote examples indefinitely. The good cameraman learns much from the work of the professionals, and frequently derives an added enjoyment from the astonishing professional screen in so doing! However, he can at least sympathize with a cameraman who is probably under orders to accentuate this or that star regardless of all else, and resolve that his own work shall at least have the fundamental artistry of pleasing composition and tone.

The next article in this series will deal with the use of reflectors.

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What the SOCIETIES are Doing

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. Production of the society's two films being held up by holidays and illness, the opportunity is being taken of re-decorating the club room. The carpenters of the 16mm. unit have been finding one or two problems in building "brick" arches for the cellar scene, but are confident that they will overcome them and have a convincing set ready for shooting before these notes are in print. New members would be welcome.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, S.E. Both of the club's 1936 productions are now in the hands of the editor: *Release*, a psychological drama of the underworld (900 feet) and *School for Heroes*, comedy (700 feet). The annual gala week, during which an all-club programme, comprising the year's efforts and supporting films by members, together with a newsreel and gazette, is given, will take place from Oct. 5th to 10th inc. As usual, all members of other cine clubs will be welcome, but owing to the theatre accommodation being limited to 110 it is essential to make application beforehand to the hon. sec.

Bognor Regis F.S.

Hon. Sec.: D. Ritchie, "Dalkeith," Albert Road, Bognor Regis. Because the Carnival Queen, in the first Carnival Bognor

Reports for the Nov. issue of "Amateur Cine World" should reach us not later than September 28th.

Regis has held, was a member of the society, Bognor Regis cameramen were given permission to use extra footage during the week. The whole celebration was filmed in Kodachrome. In spite of the fact that several of the events were filmed in the rain, results were very satisfactory and the film, edited and titled (in colour) was shown at the small Pier Hall on the following three days, thanks to the assistance of Kodak, Ltd., who gave the society a special processing service.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. Annual General Meeting takes place on Sept. 28th at the County Restaurant, 8 p.m. prompt. Prospective members will be welcomed after the meeting. An interesting series of talks, projection nights, etc., has been arranged for the coming season. The first ordinary meeting is on Oct. 12th: a talk by Messrs. Cinecraft on titling.

Catholic F.S.

Hon. Sec.: Miss Joan O'Sullivan, 36, Great Smith Street, Westminster, S.W.1. The monthly public film displays were resumed on Wednesday, Sept. 2nd at Millicent Fawcett Hall, Tufton Street, Gt. Smith

Street, Westminster, where they will continue to be given at 8 p.m. on the first Wednesday of each month throughout the season. Rev. Dom. Wilfred Upson, O.S.B., whose film, *The Monks of Caldey Island*, was shown at the July display, gave a film lecture entitled "A Parish Priest and His Cine Camera," after which there was a display of Catholic films.

Teachers and others interested in the C.F.S. Schools displays should write to the Hon. Secretary without delay, as bookings are growing heavy. C.F.S. projection units are available from 6 p.m. onwards to give 1½ to 2 hour programmes of religious, documentary and comedy films. The displays for adults are rather longer and include music. (Two operators are necessary for these displays instead of one as for the children's shows).

On Nov. 4th, 6th and 7th there is to be a special display of all the Society's films at Millicent Fawcett Hall. The shows will be at 8 p.m. with an additional afternoon showing on Saturday. Admission by ticket only, obtainable from the Hon. Secretary, 1/6 reserved, 1/- unreserved.

Cine Sound Productions

Hon. Sec.: J. F. Butterfield, 1, Manor Road, Beckenham, Kent. Studio: 44, Valley Road, Shortlands, Kent. Members recently spent an enjoyable day on location, when one or two scenes from the society's production, *Perseus and Andromeda*, were

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SEE PAGE 319

shot. These shots are quite successful, but the art section have decided that several of the costumes and helmets will need some alteration. These scenes will probably be made into a leader film to advertise the production.

The society's short, *Murder at No. 44*, will not be issued to other societies as it is purely of an experimental nature, but it is hoped that their first production, *Maddening Moments*, now being edited, will be available fairly soon. New members are required.

Drummoyne C.C.

Hon. Sec.: G. D. Brown, 3, Castle Terrace, Needless Road, Perth. This club was founded about the middle of last May. The membership (including the technical staff) has now increased to twenty-three, but there are still a few vacancies for male players. Production No. 1, *It Happened in Perth*, is now being edited and suggestions for No. 2 are under consideration. For *It Happened in Perth*, all interior sets were erected in a member's garden, and outdoor scenes were taken on Kinnoull Hill—a famous beauty spot. The film runs to about 1,800 feet of 9.5mm. stock.

The club meets every Monday evening. Suitable premises for conversion into a studio for wintertime filming are being sought.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 64, Avondale Avenue, N. Finchley, N.12. A visit was paid to a farm at Cambridge on Aug. 23. There were many opportunities of making films. Certain alterations and a 'spring clean' of the club premises are in hand.

Grimsby P.S. (Cine Section)

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. Winter activities commence in October. An attractive programme of lectures and demonstrations has been arranged; copies may be obtained from the secretary, post free. The society wish it to be noted that they have not been connected in any way with any previous local cine movement and that their annual subscription is 7/6.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston. The Gebescope 16mm. S.O.F. projector was demonstrated on Aug. 11th. The fortnightly competitions for "30ft. lengths" which have proved so popular in the past, are to be renewed. The subjects should be suitable for inclusion in the Heston Gazette. Winners will receive "Exposing Cine Film," "Cine Titling Simplified" and "Trick Effects," the Amateur Cine handbooks.

On August 25th several members of the Wimbledon C.C. visited the studio and films of both clubs were shown.

Kingston C.C.

Hon. Sec.: Capt. S. V. Davidson, c/o Messrs. Durbins, 24, Market Place, Kingston. The club's first production, provisionally named, *The Vagrant*, has been held up owing to inclement weather and the fact that most of the cast was on holiday, but it is expected that rapid strides will be made during the next few Sundays.

The next meeting is on Sept. 16th at the Oak Cafe, Kingston Market Place, when a

very interesting lecture and projection evening has been arranged. Visitors are welcomed and application for invitations should be made to the chairman, Mr. R. Harrington-Moore, 71, St. James's Avenue, Hampton Hill. There are still vacancies for members of both sexes.

Ledbury A.C.S.

Hon. Sec.: Miss M. E. Todd, Langford House, Bank Crescent, Ledbury, Herefordshire. Work has been going steadily ahead on the interior sets for the society's new production, *The Scoop*. The story, the joint production of two members, D. J. Tow and G. Hunt, was chosen from four stories submitted earlier in the season. The rushes of the interiors have been very satisfactory. The equipment used in shooting was a Miller camera fitted with an f/1.5 lens, two 500 watt floods and two or three Photoflood spots, the stock being Gevaert Panchro-Super. Bad weather and holidays have held up exteriors.

The programme secretary, D. J. Tow, Station House, Ledbury, would be grateful if clubs having films for loan (9.5mm. or 16mm.) on any of the following dates, would communicate with him: Sept. 29th, Oct. 27th, Nov. 24th, Dec. 22nd.

Leicester Amateur Movie Club

Hon. Sec.: E. Jobbing, 60, Peter's Drive, Humberstone, Leicester. Only the painting remains to be done in the proscenium and projection rooms. An ambitious projection night is being planned. Stories or scenarios are requested from members and non-members. Production begins at once.

(Continued on next page)

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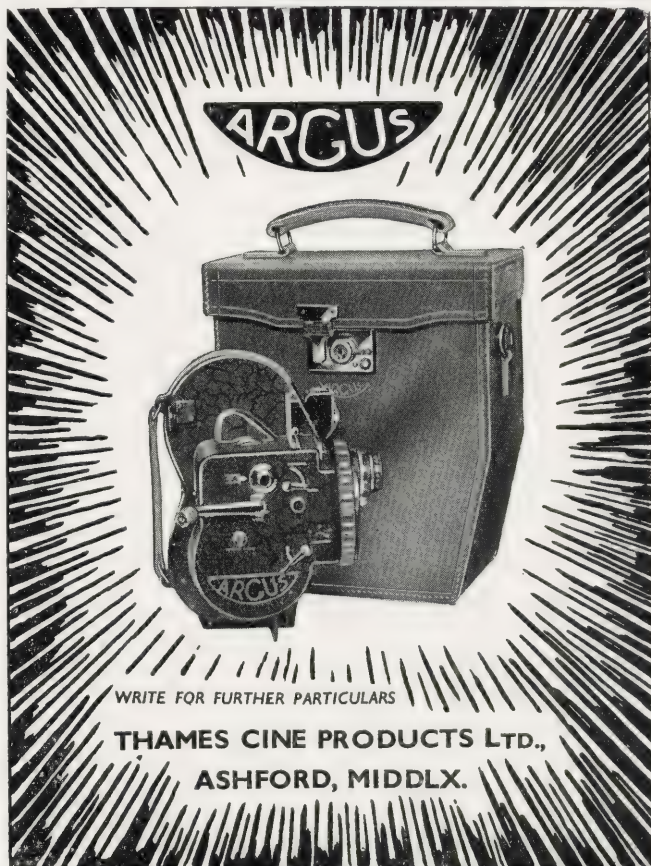
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CLUB NEWS

(Continued from previous page)

Membership subscription is 10/6 p.a., but prospective members are requested to get in touch with the secretary if the subs. cannot be managed at once. Their presence is required more than their money. Meetings are held every Tuesday evening at 7.30 at the club-room, 16, Parry Street, Humberstone Road.

Will club secretaries please forward details of their films for hire?

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, S.W.1. Weekly Thursday evening projection evenings have been resumed. Many clubs have promised varied selections of films for these shows. The club's films are loaned free on an exchange basis. If the borrower has no film for exchange then there is a fee of 1/- per reel, plus postage both ways.

Several films on 16mm. and 9.5mm. are nearing completion; these, with scripts of future productions, will fully occupy all sections for the next six months. The help of clubs in the colonies is sought in the production of a film dealing with the Coronation. Will any clubs in Australia, Canada, South Africa, India, etc., who are willing to co-operate please get in touch with the London A.F.C.

Manchester Film & Photo League

Acting Hon. Sec.: T. Law, 54, Rowsley Road, Stretford, Manchester. Production of a short film, *City Day*, showing a day's activity in Manchester, has just been completed. It is said to contain some fine and unusual shots and it is hoped that it may be released shortly.

Manchester F.S.

Hon. Sec.: P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. Members and friends foregathered at Belle Vue Gardens, Manchester, recently, where special facilities for filming wild animals had been arranged by the management. The elephant made a special appointment with its manicurist for the benefit of the party, while the hippopotamus had its tonsils tickled in the same good cause. The new open air monkey terraces and other recent additions were also much appreciated by the party. Good progress has been made with the documentary colour film of the Manchester Corporation Parks.

Manor Community Association A.F.S.

Hon. Sec.: Miss E. Parkinson Williams, Manor Social Centre, Prince of Wales Road, Sheffield 2. This new amateur film society has been formed as a section of the Manor Community Association. The membership is not yet large but is certainly very enthusiastic; the Manor Social Centre provides accommodation for meetings and projection and also possesses a basement which it is hoped to convert into a dark room. With the help of this accommodation and apparatus kindly put at the disposal of the society by the president, Mr. Gough, and with much

material at hand for filming in the various activities of the Association, the society should prove most successful. A film combining shots of each of the activities of the Association (indoor and outdoor games, drama, opera, etc.) has already been commenced.

North East Cine & Dramatic League

Hon. Sec.: R. Redburn, 34, Bowden Rd., Leyton, E.17. Throughout the summer months the 9.5mm. production unit has met regularly. The sequence, "Grand Slam," for their 2-reel film, *Lucky Man*, is now completed and was screened for the first time before the whole society on Aug. 18th, together with members' holiday films. The rest of this film, as also the other shorts in 16mm. and 9.5mm. planned for the winter programme, are progressing favourably.

Two 9.5mm. cameramen have joined the League, but they are sorry to lose their founder and enthusiastic secretary, Mr. Cuthbertson, who leaves the district shortly. Arrangements have been made for meetings to take place in the same neighbourhood. The Annual General Meeting was held on Aug. 25th and the constitution revised in the light of the first year's experience. An attractive fixture list for the autumn and winter was drawn up. Will all interested please write to the secretary for particulars of their aims and activities. The League is trying to cater especially now for the beginner whose means and equipment are limited.

Palmers Green C.S.

Hon. Sec.: H. J. Ganderson, 6, Highfield Road, Winchmore Hill, N.21. The first projection evening of library films was held on Sept. 8th. The latest improvement is the installation of a ventilation shaft with a powerful fan to keep the theatre reasonably clear of smoke during projections. Printed programmes of the society's activities from now until the end of the year are available on request to interested persons in the district.

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 95, Elm Grove, Southsea, Hants. Shooting on *She Who Laughs Last* is at last completed and the film will now soon be ready for showing. So successful has this first film proved that preliminary work is already in hand for the club's next production, which will be undertaken on a more ambitious scale, made possible by the experience so far obtained.

Besides this, a scenario has now been produced for an all outdoor film to be made on behalf of the Portsmouth Youth Hostels Association and as an experiment a number of dissolves, double exposures and wipes (hitherto only attempted in trepidation) are to be attempted during the course of its production.

At the recent Southsea Speed Trials three members managed to obtain some very interesting films, which will be included in a cavalcade of local news now being prepared for presentation later in the year.

Regal A.C.S.

Hon. Sec.: Miss Mary Humberstone, May Villa, Littleover Hollow, Nr. Derby. By the time this report appears the film of Robin Hood, *The Queen's Archer*, should have been finished. Holidays and inclement

weather have prevented its earlier completion. The society visited Wingfield Manor recently and shot the courtyard scenes; these shots are considered the best taken yet.

"It may be of interest to readers to know of this simple method of winding back the film while on location," writes the hon. sec. "Our cameraman merely slips his hands through the cuffs of a heavy overcoat, right down the sleeves, lays the whole coat over the camera, and, opening the charger, runs back the film until he feels that small nick, which he made prior to taking the scene. After replacing the film in the charger, he places it in the camera, allows a few inches to go through the gate, and then all is ready for the "dissolve."

Salford C.S.

Hon. Sec.: K. W. Kenyon, 9, Westfield, Salford, 6. The filming of *Bachelors' Holiday*, the society's first 9.5mm. production, is now complete and the work of titling and editing has been commenced. *Slate Club*, a 16mm. film of the "Easy Come" family, has been started and a newly formed production unit is busy with a 9.5mm. production at present entitled *Tennis Elbow*. The society is now in the happy position of having a supply of good scenarios and a willing group of actor members, but cameramen will be welcome.

A beginners' competition has been organised for members without experience. A 9.5mm. camera is loaned to competitors and the maximum length is 60 ft. The film, as returned from the processors, is entered, and editing, titling, etc. is thus omitted. The competition has certainly succeeded in arousing a keen interest in the non-technical members and other societies are recommended to try out this scheme. Judging takes place in October and a report will be given of the results. Twelve entries at least are expected.

S.Y.A. Film Unit

Hon. Sec.: E. Forrest, 19, Park Road, Timperley. This society, which for the most part concentrates on the projection of 9.5mm. films in churches in the Manchester district, has been busy during the summer months shooting scenes for a film which it hopes to show at a film display in the Houldsworth Hall Buildings, Deansgate, Manchester, on October 13th.

Viaticum, as the film is called, includes a scene in which a young man is knocked down and fatally injured by a motor-car. His dying request for the Viaticum causes confusion among the crowd and three churches are sought out before one is found where the Blessed Sacrament is reserved and his request can be complied with and in the meantime the unfortunate victim has died.

Trafalgar C.C.

Hon. Sec.: F. H. Cannell, 77, Prince George Road, Stoke Newington, London, N.16. This is a recently formed society and meetings are held every Friday evening at the studio. All formalities have now been completed and rehearsals have begun on the preliminary scenes of Production No. 1. It is hoped to complete the outdoor scenes during September, October and November being reserved for interior work. Production should be completed by the end of November and it is hoped to enter the film for the Amateur Cine "Ten Best" Competition.

Upminster & District C.C.

Hon. Sec.: D. Vaughan, 590, Green Lanes, Goodmayes. The clubroom is now in the hands of painters, electricians, etc., and when finished should, it is claimed, be the most up-to-date amateur cinema in Essex.

A brochure of the club's activities and programme for the winter is to be issued. New members should state in what aspect of cinematography they are interested. There are only a few vacancies, however.

Venture Cine Group

Hon. Sec.: G. Wooding, Eylewood, Croyham Manse Road, Croydon. The editing and titling of *Crisis*, the group's first indoor production, will be completed in time for the public projection evening to be held in October. The affairs of the Group have now been reorganised. The studio at 125, Mitcham Lane, is to be redecorated. Additions and improvements to the lighting system have been completed and a portion of the studio arranged as a projection theatre and 'social' section.

The winter season opens with Production No. 3 (9.5mm.) directed by the Hon. Sec. and scheduled for completion by Christmas. New members welcome.

West Essex F.S.

Hon. Sec.: S. Reed, 118, Boundary Road, Plaistow, E.13. The society's recently acquired studio will be formally opened on October 24th.

Films in production are: *The Presentation Watch* (D. Gladwell), *Holiday at Rye* (S. Reed and Miss A. Chapman), a continental holiday film by W. Smith, *New Works at Dagenham* (G. Still), *Parks v. Playing Fields* (S. Reed), *Daydream* and *The Student*. At the monthly meeting on Aug. 16th D. Gladwell gave an address, "The History of M-G-M." A debate, "That the Cinema is too Remote from Life" was also held. It has been decided to make Wednesday night of each week a club night in addition to the monthly meetings. Applications for membership should be addressed to Miss B. Curry, Press Secretary, 18, St. Erkenwald Road, Barking, Essex.

New 16mm. Sound Films

We have received from Robinson's Cine Service, the well-known dealers of Manchester House, Lowestoft (South), a copy of their new list of 16 mm. sound films. Three interesting feature films are listed, besides a number of comedies, cartoons, educational and instructional films. Robinson's film library has an enviable reputation.

The business was commenced just over two years ago with a 9.5 mm. library of about 100 reels. This section alone has grown to 2,000 reels of both 9.5 mm. and 16 mm., films being daily despatched all over the country; the firm has a number of regular hirers in London, Manchester, Edinburgh, etc., and even as far away as the extreme north of Scotland and Cornwall. The libraries are now among the largest in England. Extensive stocks of practically every well-known make of cine apparatus are carried and apparatus of every description is sent on hire anywhere.

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Paillard G916, 500 watt, Resistance,
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AID to TITLING

We so frequently receive enquiries concerning the distances and sizes of
title cards for home titling that we reprint here from the "Amateur
Cine" handbook, "Cine Titling Simplified," the essential data.
Information on all aspects of titling is given in this useful book.

LIST OF CAMERAS AND FOCAL LENGTHS OF LENSES

8 mm.
Cine Kodak-8 .. f/1.9 .. 13mm.
Cine Kodak-8 .. f/3.5 .. 12.5mm.
Ditmar .. f/1.8 or f/2.5 .. 12.5mm.
Filmo Straight-
Eight or
Double-Eight .. f/2.5 .. 12.5mm.
Keystone .. f/1.9 or f/3.5 .. 13mm.

9.5 mm.
Alef .. f/1.5, f/2.8 or f/3.5 .. 20 mm.
Argus .. f/1.9 .. 1 in.
Argus .. f/2.9 .. 15 mm.
Cine Nizo .. normal, f/2.9 or
f/3.5 .. 20 mm.
Cine Nizo .. f/1.5 .. 25 mm.
Coronet .. f/3.9 .. 27 mm.
Dekko .. f/3.5 .. 20 mm.
Dekko .. f/2.5 .. 23 mm.
Dekko .. f/1.9 .. 1 in.
Ditmar .. f/1.8 or f/2.9 .. 20 mm.
Paillard-Bolex .. f/1.5 or f/2.5 .. 1 in.
Pathescope .. f/3.5, f/2.5 or
Meyer f/2.8 .. 20 mm.
Pathescope .. Meyer Plasmal
f/1.5 .. 1 in.

16 mm.
Agfa Movex .. f/1.5 or f/3.5 .. 20 mm.
Cine Kodak .. f/1.9 .. 25 mm.
Cine Kodak .. f/3.5 .. 20 mm.
Ditmar .. f/2.9 .. 20 mm.
Ensign Kinecam .. f/1.5 or f/2.6 .. 1 in.
Filmo .. f/3.5 .. 1 in.
"Watch-Thin" .. f/3.5 .. 20 mm.
Keystone .. f/1.5 or f/3.5 .. 1 in.
Paillard Bolex .. f/1.5 or f/2.5 .. 1 in.
Siemens .. f/1.5 or f/2.5 .. 20 mm.
Simplex Pockette .. f/2.9 or f/3.5 .. 1 in.
Victor .. normal, f/1.5 or
f/2.9 .. 1 in.
Zeiss Movikon .. f/1.4 .. 1 in.

In the following table (which has been
checked by actual tests and careful measure-
ment with a large number of cine cameras in
all sizes) are shown the correct distances at
which the camera should be set for certain
sizes of title cards. The sizes quoted are
actual dimensions photographed, and the cards
should, therefore, be slightly larger to ensure
that their edges shall not show on the screen.

TABLE OF DISTANCES AND SIZES OF TITLE CARDS

Gauge & Focal Length.	Size of Title Card			
	8½x6½"	5¼x4¼"	4x3"	3x2¼"
8 mm. Film				
12.5 mm.	22"	15"	10¼"	7¼"
8 mm. Film				
13 mm.	23"	15½"	10⅞"	8¼"
9.5 mm. Film				
20 mm.	20"	13½"	9½"	7"
9.5 mm. Film				
¾ in.	On test, identical with 20m.			
9.5 mm. Film				
23 mm.	23"	15½"	10⅞"	8¼"
9.5 mm. Film				
25 mm. (in.)	25"	16½"	11¼"	8¼"
9.5 mm. Film				
27 mm.	27"	18¼"	12¾"	9½"
16 mm. Film				
20 mm.	17"	11½"	8"	6"
16 mm. Film				
25mm.(in.)	21¼"	14¾"	10"	7½"

The figures in the columns represent the
distances necessary between front surface of
camera lens and title card for each of the
sizes mentioned.

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7539 9.5mm. Alef Cine Camera, f/2.8 Meyer Anastigmat lens, list price £9 9 0. Shop soiled only £7 7 0

7489 9.5mm. Cine-Nizo Camera, f/2.8 Cassar lens, 16-32 pictures, list price £12 10 0. Shop soiled only £9 9 0

7661 9.5mm. Pathe Motocamera de Luxe, Zeiss f/2.7 Tessar lens, in excellent condition £10 10 0

7676 9.5mm. Coronet Camera, f/3.9 lens, leather case, new condition £2 17 6

7670 8mm. Kodak Eight 20 camera, f/3.5 lens, leather case £7 15 6

7649 9.5mm. Pathe Projector, Super attachment Motor and Resistance £7 12 6

7678 9.5mm. Pathe Projector, Super attachment and Motor, 2 resistances and carrying case, all in new condition £8 17 6

7165 16mm. Bell & Howell 70, f/3.5 Cooke Focussing Anastigmat lens, leather case, price £20 0 0

7657 16mm. Ensign Kinecam, f/2.8 Cinar Anastigmat lens. Direct Vision View Finder, leather case £15 15 0

7206 16mm. Zeiss Ikon Kinamo, shop soiled only, f/2.7 Zeiss Tessar lens. The smallest 16mm. camera. List price £24. A real bargain at £10 10 0

7092 16mm. Victor, in excellent condition, lin. f/3.5 Dallmeyer Anastigmat lens in focussing mount, complete in leather case £15 15 0

7567 16mm. Victor, Turret Head, lin. f/3.5 Dallmeyer Anastigmat and lin. f/1.5 Dallmeyer lenses, Matched view finders, Iris Vignette, in case, all in good condition £40 0 0

11552 16mm. Cine Camera, with f/3.5 Laack lens, 50ft. capacity, in new condition £8 0 0

11554 16mm. Agfa Movex, Model 30B, with f/1.5 Agfa Symmetar lens and 8cm. f/3.5 Tele-Anastigmat lens, leather case £25 0 0

7610 16mm. Ensign Simplex Pocket, with lin. Dallmeyer f/2.9 lens and 3in. Dallmeyer f/3.5 Tele lens, list price £34 7s. 0d. in new condition, for £25 0 0

7652 16mm. Model B Cine Kodak, f/3.5 Anastigmat lens, takes 100ft. film, in good condition £8 8 0

7681 16mm. Model BB Cine Kodak, 50ft. capacity, with f/3.5 Anastigmat lens, leather case £9 12 6

7013 16mm. Gwyerscope, 110 watt lamp, has a very steady throw and is easily threaded. Complete with Resistance from 110 to 250 volts. A.C. or D.C. In good order £10 10 0

7198 16mm. Model A Kodoscope, 250 watt lamp, stock soiled only, list price £75 for £35 0 0

7568 16mm. Victor Projector, Model III, 250 watt lamp, Resistance and case, original price £54 for £39 10 0

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7647 16mm. Model C Bolex Projector, adjustable Resistance, storage case £17 12 6

7346 16mm. Ensign Silent Sixteen, 100 watt lamp, metal carrying case, cost £15 15 0. £10 12 6

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7682 16mm. Filmo Projector for 50 volts, in good condition, with carrying case (no resistance) £22 10 0

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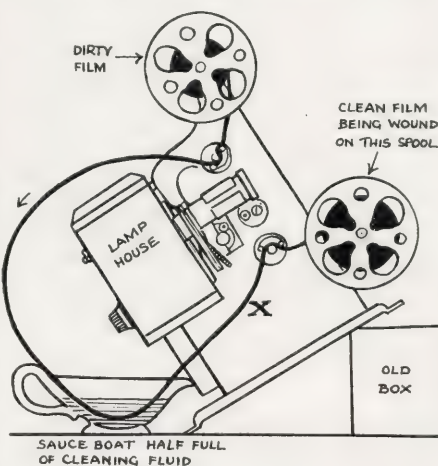
Readers' Prize-Winning Hints

Half-a-guinea is awarded for the best hints submitted each month, and half-a-crown for those of lesser interest.

CLEANING OIL OFF FILMS

HAVING found that merely passing the film between two pads soaked in cleaning fluid on an editing bench did not clean the film, the oil patches reappearing when the fluid evaporated, I devised the method described below.

It has the advantage of giving the film a bath of cleaning fluid so that the oil is dissolved and left behind in the bath.



The projector (in this case a Kodak 8-30) was tilted on an old box, the lamp removed and the motor set to run very slowly. Instead of the film passing through the gate it is passed through a bath of fluid in a porcelain sauce boat. The speed is adjusted to give the film time to dry, and a help is given in this direction (if possible) by a draught of warm air on the film at X. The film passes at constant speed through the bath at about the same speed as for projection.

On the fluid evaporating, the film is left free from oil patches. Submitted by P. Bateman, M.A., "Chalfont," Wyonsdown Avenue, East Barnet, Herts., who wins half-a-guinea.

SINGLE FRAME EXPOSURES.

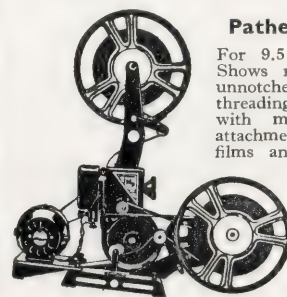
The sender of the following hint has been awarded half-a-crown. The reason why we have not awarded half-a-guinea is the fact that the hint necessitates undue interference with the camera mechanism, of which we do not wholly approve. Nevertheless it is a very good idea.

WHEN making single frame exposures it is sometimes found that the film does not coil into the take-up portion of the charger. The reason for this trouble is the fact that the slipping clutch of

(Continued on next page)

MR. MOTTERSHAW, OF THE SHEFFIELD PHOTO CO., says: "GET A GOOD PROJECTOR NOW

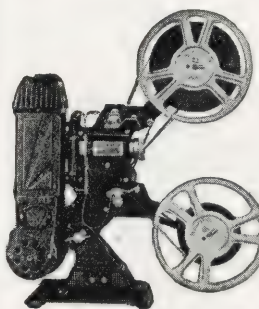
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the camera take-up is usually too weak to move the film with the limited movement of a single frame.

The remedy is to tighten temporarily the clutch. With my Dekko camera I do it in this way.

Remove the screw in the take-up mechanism (this releases the spring and spring cover); below these will be found a fibre washer which can be removed and a cork washer substituted. The cork washer can be cut from a piece of cork such as is often found inside the various bakelite stoppers used on bottles and containers.

It is, of course, an easy matter to replace the fibre washer when reverting to continuous running exposures. Submitted by E. M. Greenwood, 19, Sundial Road, Stockport.

Cine Book Shelf

MOVIE PARADE. By Paul Rotha. The Studio, Ltd. 10/6 net. This magnificent collection of six hundred stills illustrates the imposing procession of cinema from 1903, when "The Great Train Robbery," the first story film, was produced, to the present day. They are classified under three main headings: Films of Fiction, Films of Fact and Avant-Garde and Trick Films. These sections are still further divided and sub-divided. Thus, "Films of Fiction" runs to seven "chapters"; the first, Adventure and Melodrama, deals with early films and serials, westerns, crime and gangster, adventure in distant lands and war films. Mr. Rotha introduces each group with a succinct survey of its characteristics and progress. "Movie Parade" is a tribute to his thoroughness and erudition and constitutes a most valuable record.

FILM MUSIC. By Kurt London. With a Foreword by Constant Lambert. Faber and Faber. 12/6. The fact that Honegger, Bliss and Walton, among other distinguished composers, have written music especially for the sound film, is a striking reminder that the film has advanced far since the days when really to hear as well as to see bacon sizzling on the screen was a decided novelty. But film music, says Dr. London, is still, with few exceptions, the stepchild of experts and laymen alike. That it is of considerable importance, both as an element of film, and of music, he demonstrates in this book. As a synthetic art it has a future before it, a future that he sketches with a penetrating pen. "Film Music" is not a book that will tell the amateur just what musical accompaniment to use for his personal films, but it will widen his vision and give him a better understanding and appreciation of the moving picture.

MODERN PHOTOGRAPHY, 1936-7. The Studio, Ltd., Cloth, 7/6; wrappers, 5/-. The movie-maker will have a special interest in this, the sixth issue of "Modern Photography," in that more of the illustrations than heretofore are directly related to life and movement. The reason for their inclusion is that the spirit of modern photography, revealing to us new aspects of people and things, has tended to be overshadowed by the letter of the manner, resulting in floods of copies instead of creations. The standard of print and reproduction is what one expects of the Studio publications. The interest of the volume is further enhanced by a number of excellent colour photographs.

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How infra-red photography is being used in psychical research is revealed in the October issue of "Prediction." Other interesting articles include, "I Prophecy!" by Estelle Roberts, the famous medium; "Have you a Double?" by Doctor Nandor Fodor; and "Twenty Years of Astral Projection" by Sylvan J. Muldoon. In addition this issue contains all the usual features including Dream Interpretation, Graphology, and

**R. H. NAYLOR'S
NINE - PAGE
ASTROLOGY
SECTION**

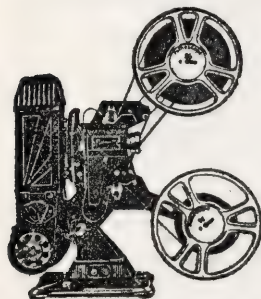
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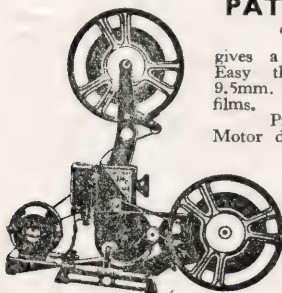
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Running Commentary

By "SOUND TRACK"

"THE camera cannot lie," people cheerfully inform you. Consider an ordinary fade-out. Does the film picture disappear in blackness? Yes. Did the actual scene disappear? No. Is the camera, then a liar? Yes, a thousand times yes.

A common lie that repays a little study is the bunching up of the foreground (and the consequent reduction in speed of movement to and from the camera) in shots taken with telephoto lenses.

Lenses of focal length $\frac{1}{2}$ in., 1in. and 20mm. are generally taken as standards for 8, 16 and 9.5mm. film respectively; and, if these lengths are doubled, then to take in a given field of view the camera must be placed twice as far away. This means that more foreground will appear in the picture, hence the bunching-up effect.

Again, with a 1in. lens on 16mm. film, a man standing about 15ft. from the camera can just be included in the frame; and if he approaches the camera at normal walking speed, he will take about 3 seconds to reach it. If, on the other hand, a 2in. lens is used, the camera has to be 30ft. away and the man will take 6 seconds to walk up. He thus takes twice as long to cover what seems to be the same depth of foreground, so his apparent walking speed is halved. With a 3in. lens, the camera would be 45 ft. away, and he would take 9 seconds to reach it.

Using the Telephoto

All this should be borne in mind when using telephoto lenses. The law is easier to follow in projecting, where the picture size is clearly defined. The $\frac{1}{2}$ in., 1in., and 20mm. lenses, for 8, 16, and 9.5mm. respectively, give a 5ft. wide picture at a 12ft. throw. Hence, a 2in. lens on 16mm. gives a picture width of 2½ft. at a 12ft. throw, or 5ft. at 24ft. throw. The width is doubled and the area quadrupled when either the throw is doubled or the focal length of the projection lens is halved.

In taking, the two particular facts to remember are: first, that since the use of a telephoto lens involves the camera being further away from the subject, the distortion of a given subject is decreased and the depth-of-focus effect is minimised; and, second, that in tracking shots the apparent tracking speed is decreased when the focal length of the lens is increased. Hence, if a shot is taken from the front of a car travelling at 60 m.p.h. with a 1in. lens on 16mm. film, and the result gives the correct impression of that speed, then the same shot with a 4in. lens will give the appearance of a speed of 15 m.p.h., or with a wide angle, 15mm. lens, the effect would be a speed of 100 m.p.h.

This is merely the inverse of the slowing-down effect on motion towards the camera: one frequently sees this in newsreels showing racing, where the head-on telephoto shots show all the horses bunched together and, though galloping like mad, only approaching very slowly.

(Continued on next page)

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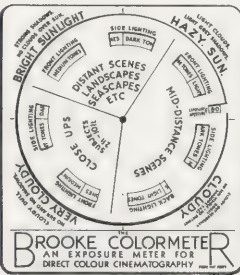
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It is, in fact, sobering to realise what a disgusting prevaricator we have in our hand when holding a motion-picture camera. Film speeds, for instance. If you aim a camera at the exit of a tube station during the rush hour, and shoot a few feet at 64 frames per second, the resulting film strip is decidedly funereal: and if, before presenting it to an audience, you say, "The camera cannot lie; here is the effect of night starvation on the multitudes," you will gather some varied comments . . .

* * *

WHEN using direct reversal film it is advisable, if in doubt, to underexpose, as this gives a dense, too dark, positive which can easily be reduced to the density of correct exposure, with only a slight loss in quality. Many amateurs shirk the job and show dark and confused shots as a result, simply because they do not realise how easy it is. No special apparatus is required, though, of course, it is easier and better to use a proper frame and tank if available.

The procedure is as follows

1. Dissolve ½lb. Hypo in a 2lb. jam jar full of cold water.
2. Dissolve ½oz. Potassium Ferricyanide in a 1lb. jam jar ¾-full of cold water.
3. Cut the film to be reduced into 3ft. lengths, mentally noting their various densities so that you will know roughly in what order you will have to remove them from the bath. No more than five such strips should be dealt with at one time.

Keep the Strips Moving

4. Pour the Hypo solution into a shallow bowl, and add about a third of the Ferricyanide solution. Immerse the film strips bit by bit, but quickly, passing them between the finger and thumb to ensure that they come in contact with the chemicals all over. Keep them continually moving about, to ensure even action. Keep a strict eye on the density, and, as each strip gets reduced as much as needed, plunge it into a basin of clean water. If the reducing action slows down, add another third of the Ferricyanide: its action only lasts a few minutes.

5. Wash the reduced strips well for half an hour, leaving them lying in a basin of gently running water.

6. Hang them up to dry by means of drawing pins, out of a draught, and in a quiet place (free from dust and danger of being knocked in to). Dry off drops of water with soft, damp cloth.

There are only two snags, to be carefully avoided: first, be sure to keep the little coils of film in the reducing bath moving about well, to ensure even reduction. And second, avoid doing the job on a hot summer day, because, if the temperature of the water is above 60°F., there is a danger of the emulsion getting rubbed off.

And one "tip"—if in any doubt as to whether the reducing action has gone far enough, then assume that it has; it is easy to repeat the process for further reduction, whereas over reduction results in a poor, grainy, thin film, of singularly unprepossessing and anaemic appearance.

* * *

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PROCESSING

N.L., Morden, asks for comments on a strip of film processed in test tubes as follows: "Developed for 12 minutes in M.Q. developer, washed for 5 minutes; reversed in pot. permang. and sulphuric acid bath for 10 minutes, washed 5 minutes; bleached in sodium sulphite and sulphuric acid bath for 8 minutes, washed 5 minutes; exposed to 100 watt light for 5 minutes; re-developed in M.Q. and finally cleared in acid fixing bath for 6 minutes and washed.

"I have processed various lengths by drum method also, but still cannot get whites transparent. The exposure is correct as the films processed by Pathe are perfect. Personally I think it is not reversed correctly, as the whites do not come transparent in the bleaching bath."

Our Expert Replies . . .

It is not certain that your exposure is entirely correct, although the duration of exposure would appear to be about normal. The subject, however, may itself be a little wrong, although it gives good results with Pathe processing. Pathe processing gives very high contrast, but your own method gives in any case somewhat lower contrast. For this reason, your original subject might be too low in contrast to give finally successful results.

It would appear that you are using white felt letters on a black ground. These felt letters are not really white, owing to the texture which inevitably lowers the tone. Try some experiments with pieces of actual smooth white material or card, or lettering drawn in "process" or "Photo" white ink (ordinary Chinese white is no good for this purpose).

Your first development time seems unduly prolonged, although you do not give any table showing the concentration of your various solutions. While it is necessary to develop right through, undue immersion in the solutions will, on the other hand, sometimes give rise to chemical fogging which will not respond to the bleaching baths, and this, of course, degrades the whites.

Chemical Fogging

It is somewhat difficult to pass an opinion on such a small specimen as two inches of 9.5 mm. film, but we think that chemical fogging is a factor in your troubles.

This is particularly likely owing to the colour of the dense deposit, which lacks density and is strangely "muddy" and not good black. Try also a little less and a little more exposure to your half-watt lamp. (You do not say what distance you place your film from the lamp, and this profoundly affects the exposure. Rigidly determine this distance and stick to it.)

Instead of the sodium sulphite-sulphuric
(Continued on next page)

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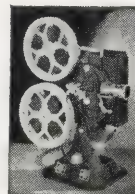
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For over correction, giving 'dramatic' skies, an Ilford Tri-Colour Red (8x), or a Kodak Orange red A (12x) can be used, but it must be borne in mind that while this makes the blue of the sky to be rendered very dark, it will do the same with every bit of blue in the picture and most of the shadow detail is illuminated by blue reflected light from the sky. Clogged foreground details must therefore be expected. Such a filter can be used combined with some under-exposure, to simulate moonlight effects. A green filter and under-exposure will also give moonlight, but of a much softer character. A green filter will also bring out foliage detail, while strengthening sky detail a little.

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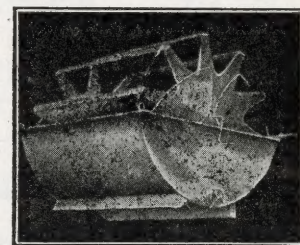
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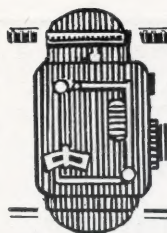
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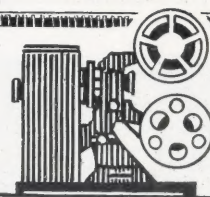
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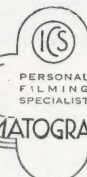
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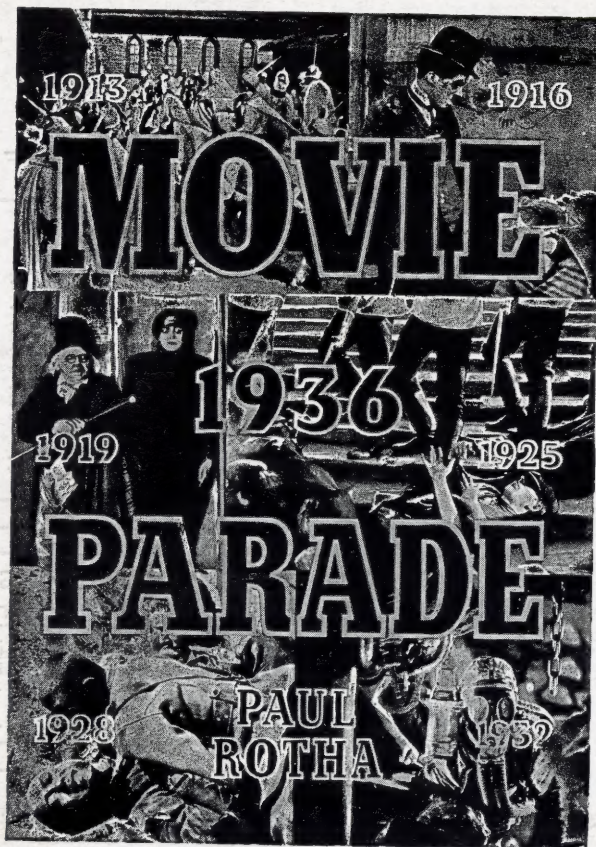
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